

"CALAMITY JANE"

11/26/52

FINAL

"CALAMITY JANE"

Screenplay

by

James O'Hanlon

UNLESS DUPLICATED (BLUE PAGES) !!!

NO DIALOGUE CHANGES, EITHER ADDITIONS
OR DELETIONS, AND NO SET OR PRODUCTION
CHANGES ARE TO BE MADE IN THIS SCRIPT
WITHOUT THE WRITTEN APPROVAL OF
J.L. WARNER, STEVE TRILLING or T.C. WRIGHT

CAST AND CREDITS

Warner Bros. Pictures

presents

Doris Day as Calamity Jane
Howard Keel as Wild Bill Hickok
in

"CALAMITY JANE"

Color by TECHNICOLOR

with

Allyn McLerie as Katie Brown
Philip Carey as Lt. Gilmartin
Dick Wesson as Francis Fryer
Paul Harvey as Henry Miller
Chubby Johnson as Rattlesnake
Gale Robbins as Adelaide Adams

Produced by William Jacobs
Directed by David Butler
Written by James O'Hanlon
Photography by Wilfrid M. Cline, ASC
Art Director John Beckman
Film Editor Irene Morra, A.C.E.
Sound by Stanley Jones and David
Forrest
Dialogue Director Emory Hoerger
Set Decorator G. W. Berntsen
Wardrobe by Howard Shoup

Musical Direction by Ray Heindorf
Musical Numbers Staged and
Directed by Jack Donohue
Original Songs: Music by Sammy Fain
Lyrics by Paul Francis Webster
Orchestrations by Frank Comstock
Vocal Arrangements by Norman Luboff
Technicolor Color Consultant
Mitchell G. Kovalesski
Makeup Artist Gordon Bau
Assistant Director Phil Quinn

* * * *

1-28-53

CAST OF CHARACTERS

CALAMITY JANE.....A young woman of 23, who dresses, rides, shoots and speaks like a man -- but loves like a woman. Deceivingly masculine in appearance, but capable of transition to beautiful girl when properly dressed and groomed.

WILD BILL HICKOCK..... Man of about 35, a handsome figure, professional gambler and ex-peace-officer in love with Calamity but doesn't know it.

LT. DANNY GILMARTIN..... Young second lieutenant attached to nearby fort, tall, handsome -- the man Calamity dreams about, but who falls honestly in love with:

KATIE BROWN..... A stage-struck young lady of considerable beauty and talent, who, posing as a famous actress, comes West and captures the affection of all men in Deadwood City -- particularly that of Hickock and Gilmartin; and in doing so incurs enmity of Calamity.

HENRY MILLER..... The erratic, fuss-budget who owns and operates Deadwood's Golden Garter, hotel-bar-theatre, where most of the action centers. He's about forty-five and always but one jump ahead of a nervous breakdown.

FRANCIS FRYER..... An Eastern song-and-dance man imported by Miller as an entertainer on assumption that the 'Francis' is 'Frances' -- providing worrisome complications.

ADELAID ADAMS..... The theatrical star Katie impersonates. A beautiful but affected woman, seen briefly in Chicago sequence; might do number.

RATTLESNAKE..... An old, behwiskered, fossilized stage-coach driver, foil of Calamity's.

MINOR CHARACTERS

Indians, prospectors, bullwhackers, bartenders, soldiers, officers and wives, teamsters, merchants, etc...

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FINALCHANGE
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87	304	(18 "	MUSIC SEGUES INTO:	"THE DEADWOOD STAGE"

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FADE IN

1. EXT. VALLEY EXTREME LONG SHOT A STAGECOACH DAY

racing across a desolate, beautiful valley, through Dakota's Black Hills, its movement UNDERSCORED BY INTRODUCTORY MUSIC OF NUMBER, rhythm set to beat of galloping hooves. SUPER-IMPOSE Title and Credits. As they FADE, CAMERA FOLLOWING movement of coach, PANS IN pair of PROSPECTORS working claim in f.g., one of whom, pointing to coach, sings out:

PROSPECTOR:

The Deadwood stage!

2. EXT. HILLTOP OTHER PROSPECTORS STAGECOACH IN FAR B.G.

SHOOTING PAST prospectors to stagecoach streaking across valley below. Seeing stage and pointing:

ANOTHER PROSPECTOR:

The Deadwood stage!

3. CLOSE ANGLE (PROCESS) THE MOVING STAGECOACH

driving which is a bewhiskered old fossil named RATTLESNAKE. Riding shotgun beside him sits a bronzed, buckskinned, handsome young woman, deceptively masculine in appearance -- the famed CALAMITY JANE. Coach passengers are all hard-bitten westerners; the exception is a timid, flashily-dressed eastern actor whose name, we read from his luggage atop the coach, is FRANCIS FRYER. Excluding this obviously miserable gentleman, all are in an exuberant mood.

4. CLOSE SHOT CALAMITY

as, with a characteristic flamboyancy, she leads others into:

NUMBER: (MUSIC SPOT NO. 1) "THE DEADWOOD STAGE"

5. WIDER ANGLE STAGECOACH DEADWOOD CITY COMING INTO B.G.

NUMBER CONTINUES as stage, ascending incline, reaches top and races PAST CAMERA, which PANS TO INCLUDE, stretching out below, the howling young outlaw town of DEADWOOD CITY, 1876.

6. EXT. DEADWOOD CITY FULL SHOT FROM ELEVATION

NUMBER CONTINUING, coach thunders into town, past blacksmith, livery stable, false-fronted stores, offices and saloons, frightening animals and rousing the citizens who roar greeting, shoot guns and shout welcome to "Calam!", converging in around coach as it skids to a halt before an elegant (for Deadwood) two-story structure called THE GOLDEN SLIPPER -- combination depot, hotel, bar, gambling-hall-and-theatre, operated (sign says) by HENRY MILLER. "Millie," as they call him, an erratic fuss-budget of about forty-five, EMERGES with bartenders and others and joins crowd in rousing, musical welcome.

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7. FULL SHOT CROWD AROUND COACH FEATURING CALAMITY

NUMBER CONTINUING, Calamity, singing patter atop coach, tosses down baggage and packages to eager receivers. Then, leaping down, she leads crowd into:

8. INT. GOLDEN SLIPPER BAR AND GAMBLING SECTION

NUMBER CONTINUING, crowd surges to bar, where Calamity lyrically introduces several legendary characters, most important of whom is a suave, long-coated, handsomely mustached, two-gun gentleman in his middle thirties, the redoubtable, most feared and respected WILD BILL HICKOK. All join in to CONCLUDE NUMBER, and Wild Bill invites all to bar to "Name y're poison!" As they do:

CALAMITY:

Make mine Sasprilly!

9. CLOSE SHOT MILLER

CAMERA FOLLOWING HIM as he walks the length of the bar, worriedly looking for someone. Over bar is wide banner depicting a crude but fetching painting of a dancing girl, and announcing: "OPENING TONIGHT!....STRAIGHT FROM NEW YORK....LOVELY SINGING AND DANCING STAR...MISS FRANCES FRYER! BE HERE! COME EARLY!" Obviously, this is the damsel for whom Miller is searching. As he passes Calamity, Bill, Rattlesnake and a prospector at bar, we overhear:

PROSPECTOR:

Any excitement this trip, Calam?

CALAMITY:

Excitement! Got more arrows in the back of that coach than a porky-pine's got stickers! Seemed like the whole Sioux nation....

Miller and CAMERA MOVE ON toward the entrance.

10. EXT. STREET CLOSE OF FRYER IN STAGECOACH

Afraid to come out, he opens door timidly but slams it shut again as a yipping prospector gallops THROUGH SCENE, his horse brushing against coach in passing.

11. INT. STAGECOACH FRYER

sitting, rigid with fear, in corner.

12. EXT. STREET AT STAGECOACH INDIAN APPROACHING

He's a "tame" Indian. (We see several of them about town.) Coming up, he inspects coach curiously, then peers inside. Simultaneously, Fryer's head APPEARS, peering out. Their noses touch, their eyes bug, their mouths open and they scream in chorus. Indian hastens OFF and Fryer ducks OUT OF SHOT to

(CONTINUED)

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12 (Cont.)

bottom of coach. ANGLE WIDENS as Miller, EMERGING from Golden Slipper, comes up to examine luggage marked "Francis Fryer," piled beside coach. Perplexed, he turns, opens coach door REVEALING Fryer on knees and elbows, hands protecting scalp. Miller looks over and around him, searchingly.

FRYER:

No! Please! Don't! Don't!

MILLER:

(anxiously)

Is there a woman in there?

FRYER:

Huh? No -- jist Indians --

MILLER:

(mind on problem, asks self worriedly)

Where's my actress?

Closing door, he goes back into the Golden Slipper. Fryer, reopening door, hastens out after him.

13. INT. GOLDEN SLIPPER GROUP AT BAR GAMBLING AREA IN B.G.

Drink in hand, Calamity is rendering lurid and largely imaginary account of the journey. Behind her stands Rattlesnake; in front of her, listening in cynical amusement, is Bill. In crowd is bullwhacker, holding whip and a young tenderfoot, barely out of his teens, listening in wide-eyed wonder. In b.g. a cynical piano-player pauses over his tinny instrument.

CALAMITY:

...Without no warnin', down they come outa the hills, a-howlin' like souls in torment! Musta been a hundred of 'em!

Bill winces at exaggeration, but looking past her, sees Rattlesnake holding up five fingers to the crowd, pantomiming humorously that there were actually five. Bill chuckles. Others laugh, but smother laughter as Calamity, lowering glass, looks around puzzledly.

CALAMITY:

Weren't no laughin' matter...

14. REVERSE BAR IN B.G.

BILL:

(mock-seriousness)

Sure wasn't. Calam! Hate t' have a war party that big on my tail!

(CONTINUED)

2 CHARACTERS
& DIRECTION
ADDED

14 (Cont.)

CALAMITY:

(reassured)

Well, now, Bill -- 'ceptin' me, y're about the only other galoot in the world coulda brought that coach in! 'Course, it called fer some mighty rapid shootin'! Gun got so hot, hadda sit with m' legs stretched out, holdin' the muzzle 'tween m' feet t' keep it from curlin' up on me! Killed at least thu'ty o' them painted varmints afore they got discouraged.

She pauses to sip her drink. Behind her, Rattlesnake holds up two fingers, indicating actual score. Everyone laughs. Calamity reacts in confusion; then, happening to glance at mirror behind her, sees the reflected image of Rattlesnake, hand covering mouth to suppress laughter as other hand continues to exhibit the two fingers. Eyes blazing, Calamity sets down glass angrily and turns menacingly on the driver.

15. REVERSE GROUP

Rattlesnake, encountering Calamity's angry glare, reacts startled, backs off, stumbling, toward entrance.

RATTLESNAKE:

I -- I gotta see t' the hosses...

Crowd watches tensely as Calamity, grabbing whip from bullwhacker, snaps it out toward Rattlesnake, trapping his ankles as he starts to run and bringing him down with crash.

CALAMITY:

How many o' them Injuns you reckon I shot, Rattlesnake?

RATTLESNAKE:

'Bout thu'ty, I reckon, Calam.

CALAMITY:

That's better. An' listen, yuh toothless ol' buffalo chip --nex' time I tell a story, you keep y'r hands in y'r pockets!

DIRECTION
CHANGED

Crowd laughs. Calamity tosses whip back to bullwhacker.

MUSIC SPOT

BARTENDER'S VOICE (O.S.)

#1-A OUT

Come and get 'em!

BAL OFSC.

DELETED TO: Men hurry toward:

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4-A

16. ANGLE FEATURING BARTENDER

opening large box of cigarettes atop bar.

BARTENDER:

New batch of 'cigareets' just come in on the stage! Dollar a pack! Who wants 'em?

He is immediately besieged by clamoring mob of purchasers.

17. ANGLE CALAMITY AND BILL IN F.G. BARTENDER IN B.G.

Calamity observes the rush for cigarettes in astonishment.

CALAMITY:

Look at 'em, Bill! Snappin' fer them cigareets like a bunch of silk-gloved dudes!

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18. GROUP AROUND BARTENDER

tearing open packs, extracting picture cards of current personalities, reacting in disappointment, clamoring for more packs and repeating process. Man in f.g., extracting picture, exclaims angrily:

MAN:

Another danged Robert E. Lee!

He throws it away, crumples cigarettes, puts tobacco in pipe and turns to make another purchase. Similar disappointments are being experienced by others: ("Another General Grant!"; "Nuthin' but Queen Victoria!"; "That consarned boat again," etc.) Man named BUCK, opening pack in f.g., shrieks in delight as he finds picture:

BUCK:

Yippee! I got 'er! It's her! I got 'er!

Others crowd around excitedly.

18-A. INSERT PICTURE OF ADELAID ADAMS

in Buck's hand. O.S. we HEAR:

VOICES:

Let's see, Buck!

Come on, Buck -- don't hog it!

Give yuh five dollars fer it!

18-B. BACK TO SCENE BUCK AND OTHERS

BUCK:

Wouldn't take fifty! Keepin' 'er right close to my heart!

Buck kisses picture and puts it in rear pocket. CAMERA MOVES to Bill and the astonished Calamity.

CALAMITY:

Goshamighty, Bill -- what's got into them?

BILL:

It's Adelaid, Calam...

(sighs)

Adelaid...

CALAMITY:

What's Adelaid?

BILL:

A dream...a hope...a vision... Y' see her carved on the prow of an ancient ship... in a gambler's cameo... in the dyin' embers of a campfire... Circe... Aphrodite... Helen of Troy... In this case, Adelaid Adams.

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18-B.(Cont.)

CALAMITY:

All that in a pack o' them cigareets?

He laughs, extracts wallet, draws forth a picture identical to that found by Buck, admires it, then hands it to Calamity.

19. INSERT: PICTURE OF ADELAID ADAMS

in Calamity's hand, face indistinct, but figure, enclosed in form-fitting tights, entrancingly provocative.

BILL'S VOICE:

Beautiful, ain't she?

20. TWO SHOT CALAMITY AND BILL

Calamity looks up from picture, mystified.

CALAMITY:

Ain't got nuthin' on but her underwear!

BILL:

Tights, Calam. She's a great actress, they tell me -- charmin'... lovely figure... everything a woman ought to be...

CALAMITY:

Looks like a fat, frilled-up side o' undressed beef t' me....!

(resentfully hands back picture)

An' I could look the same! -- 'ceptin' I got certain ideas about modesty!

Bill observes her dubiously, returns gaze to picture.

BILL:

Ain't a man in town wouldn't ride a hundred miles for just one glimpse of Miss Adams...

CALAMITY:

You, mebbe -- an' some o' the scum around here. A gentleman wouldn't look twice at such a picture!

BILL:

A gentleman like... say Lieutenant Gilmartin, for instance?

CALAMITY:

Well, now that y' mention it -- like Lieutenant Gilmartin!

BILL:

Kinda sweet on the Lieutenant, ain't you, Calam?

(CONTINUED)

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20 (Cont.)

CALAMITY:
Ain't sayin' till he does.
(suddenly concerned)
Where is he, Bill? Kinda thought he might be
here t' meet the stage...

BILL:
On duty at the Fort, I guess. Last time I saw
him was a week ago...
(eyes her mischievously)
Came in t' buy a pack of cigareets.

Calamity does a resentful take.

21. WIDE ANGLE THEATRE SECTION

adjoining bar and gambling room, from which stage is completely
visible. Instead of seats there are tables, chairs and
built-in-wall boxes, all inactive now. Miller, mopping brow
worriedly, advances toward Camera as INTO SCENE comes Fryer,
carrying suitcase inscribed with his name.

FRYER:
Mr. Miller! Please! Nobody pays any attention
to me!

MILLER:
(distracted)
Why should they?

He walks to desk at base of stairway. Fryer and CAMERA FOLLOW.

FRYER:
But you're expecting me! I'm Francis Fryer!

MILLER:
I don't care who you are! I'm not expecting
anybody except somebody --
(surveying Fryer)
-- who certainly isn't you!
(turning away)
Now please stop bothering --
(thinks, turns back)
Look -- you came on the stage -- wasn't she a
passenger?

FRYER:
Who?

MILLER:
Who! Who! The lady we're talking about!
Frances Fryer!

FRYER:
But that's me!

(CONTINUED)

ph
pMc

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21 (Cont.)

MILLER:

You're her?

FRYER:

No, I'm not her! I'm... I'M...
(sets down bag; points to it)
Look, see! Francis Fryer!

MILLER:

You see! She must be here!
(picks up bag)
And I've got to find her!

He starts off with bag toward bar.

FRYER:

Hey, wait!

22. MED. CLOSE ANGLE CALAMITY AND BILL AT BAR

as Miller, followed by Fryer comes INTO SHOT. Over bar is banner advertising "MISS FRANCES FRYER".

MILLER:

Calam! Where is she? Where's my actress?

CALAMITY:

Your what, Millie?

MILLER:

My actress! The one who wrote the letter about
my ad in the Chicago newspaper! I hired her!
She's supposed to be here!
(points to banner)
Look! I'm advertising her!

Calamity, Fryer, and Bill all look up at banner. Fryer re-acts startled; Calamity, looking to Fryer, astonished.

CALAMITY:

Miss Frances Fryer!

FRYER:

B-but it's a mistake! I mean -- it's Francis --
spelled with an 'i'!

MILLER:

It's Frances with two eyes! Where is she?

He walks off, Fryer following. CAMERA STAYS ON Calamity, who ponders for a moment then, grasping situation, hurries after them.

DIALOGUE
DELETED

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ADDED
SCENE

22A. ANOTHER ANGLE AWAY FROM BAR MILLER AND FRYER

as Calamity, coming up, stops Miller with:

CALAMITY:

Just a minute, Millie -- here's your actress!
(turns Fryer about, laughs)
Lovely, Francis Fryer!

MILLER:

You're Francis?
(aghast, to Calam)
He's not a lady!

CALAMITY:

(very amused)

But he's lovely!... Smile, Francis... Show
'em your dimples!

CHARACTER OF
PROSPECTOR &
DIALOGUE DELETED

MILLER:

(to Fryer, angrily)

You deceived me! You're fired!
(rescinds hastily)

No! You're not fired! I've got to have somebody!
(pushes him)

Go to your room!

(asks self, adither)

What room? I haven't got any rooms! My office!
Go hide in my office!

(as Fryer goes off)

I'm ruined! I advertised an actress... When that
crowd sees him tonight, they'll lynch me!

He EXITS after Fryer. Calamity calls after him:

CALAMITY:

You're gonna hafta do some tall explainin' Millie!

ADDED
DIALOGUE

DIALOGUE &
DIRECTION
CHANGE

She starts back to bar, looks toward entrance, stops, reacts
in horror at:

23. MED. SHOT (DOLLY) ENTRANCE

A pair of torn-up, bleeding, exhausted scouts in begrimed
buckskins -- HANK and PETE -- stagger in.

CALAMITY'S VOICE: (o.s.)

Hank! Pete!

DIRECTION
CHANGE

She and others rush IN and support scouts to bar, CAMERA
FOLLOWING.

(CONTINUED)

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23 (Cont.)

AD LIBS:

Whut happened?... Who got yuh? etc...

HANK:

Injuns! -- War party...

PETE:

There were five of us... two surveyors and a lieutenant from the Fort... They jumped us at Eagle Pass...

HANK:

Killed the surveyors and the lieutenant...

CALAMITY:

What lieutenant?

HANK:

Gilmartin, name was...

CALAMITY:

(shocked)

Gilmartin! They got Danny Gilmartin?!

PETE:

They got 'im, all right. The others, too.

The girl is stunned. Bill looks at her sympathetically. Others growl angrily, "Rotten savages..." etc.

CALAMITY:

(fighting emotions)

How'd he die? Quick? Clean? Git 'im in the heart?

PETE:

I reckon. Or in the head.

HANK:

Mebbe both.

CALAMITY:

Don't yuh know?

HANK:

They got 'im plenty! Got 'im thick and fast! Hoss went down... He died where he fell...

CALAMITY:

Didn't y' go back and find out fer sure?

HANK:

Go back! How in blazes could we go back! They chased us for ten miles, showerin' us with arrows!

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23(Cont.1)

CALAMITY:

(furiously)

Yuh left him! Never turned back t'see if he was dead or alive! Left him mebbly t' be tortured by them bloody savages!

(shrieking)

Why, Y' slab-sided, white-bellied sons o'cowardly coyotes...Y' left Danny like I wouldn't leave a hurt dog!

Lashing out, she back-hands the nearest scout across the mouth, then, turning, dashes toward the entrance.

BILL:

Calam! Where' y' goin'?

CALAMITY:

T' git Danny!

24. EXT. STREET CALAMITY

Dashing OUT of Golden Slipper, to hitching rail, Calamity slaps horse, makes flying mount and, ignoring shouts of Bill and others who RUSH OUT yelling for her to stop, gallops off out of town. CAMERA PANNING and HOLDING on her diminishing figure.

DISSOLVE TO:

25. OMITTED (EXT. EAGLE PASS CLOSE OF CALAMITY)

SCENE
OMITTED

26. EXT. WOODED AREA FOUR INDIANS NIGHT

squatting around a small fire, eating. SOUND O.S. brings them to attention. They exchange low, guttural comment. One rises. CAMERA FOLLOWS him to tree some distance off, bound to which, in death lock, is Lieut. DANNY GILMARTIN. The Indian grabs his hair, looks at him, grunts and walks OFF, CAMERA FOLLOWING, toward four ponies tethered nearby. Re-assured, the Indian starts back to:

27. GROUP AT FIRE

as Indian joins others, grunts dismissingly, squats and resumes eating. The silence is broken by wild, SHRIEKING and GUN SHOTS. Indians leap to their feet. Out of the woods COME their ponies in a galloping stampede, neighing and screaming as they race toward the fire, driven by a fifth horse on the

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27 (Cont.)

back of which rides a shrieking, shooting banshee -Calamity! Indians, panic-stricken, run off into the woods. Calamity, circling fire, shooting guns, rides to tree to which Danny is bound.

28. CLOSE ANGLE DANNY AND CALAMITY

Calamity dismounts, cuts his bonds and urges:

CALAMITY:

Git aboard, Danny!

She helps him onto horse, leaps up behind and gallops off.

DISSOLVE TO:

29. EXT. PLAIN LONG SHOT CALAMITY AND DANNY ON HORSE NIGHT riding at gallop across moonlit plain.

30. TWO SHOT DANNY AND CALAMITY RIDING (PROCESS)

Calamity, seated behind lieutenant, arms about him, holding reins, is enjoying the position immensely.

DANNY:

(over shoulder)

Darn clever maneuver, Calam. But we didn't both have to ride the same horse. Why didn't we grab one of the Indian ponies?

CALAMITY:

(snuggling closer)

It's cozier this way.

DISSOLVE TO:

31. OMITTED
THRU
36.

37. INT. GOLDEN SLIPPER FULL SHOT THEATRE AND AUDIENCE

A rowdy crowd jams the boxes and tables; noisily encouraging act on stage, music provided by three-piece orchestra. CAMERA PANS to Henry Miller, standing in rear, tense, nervous, and PAST HIM to bar, at which, holding court as usual, stands Calamity. Danny and Wild Bill are drinking beside her.

38. GROUP SHOT CALAMITY, BILL AND OTHERS AT BAR

MUSIC and NOISE of show and audience COME OVER. Calamity with characteristic immodesty, is bragging of her latest exploit, and all except Bill are listening in fascination.

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38 (Cont.)

Bill's cynicism, this time, is not tempered by amusement.

CALAMITY:

...Gave 'em a bullet right between the eyeballs!
Then me an' Danny lit out... two more of 'em after
us! But I shot 'em both! Didn't I, Danny?

DANNY:

Why -- er...
(covers mouth with hand -- clears throat)

MAN:

Yuh killed four of 'em?

CALAMITY:

That's all there was!

Crowd murmurs admiration. Bill, wincing, sets down glass in
disgust and starts toward poker table. Danny tosses coin to
bartender and receives a package of cigarettes which he opens
during following:

BILL:

Deal me in, fellers.

CALAMITY:

What's 'a matter, Bill -- don't yuh believe me?

BILL:

(over shoulder, scornfully)
Sure -- only, with you a-killin' off them
redskins so fast, I wonder why the government
even bothered t' send the army.

He steps toward the table. Calamity, infuriated, draws gun
and fires, bullet digging chip out of floor an inch ahead of
Bill's toe. He freezes, immobile, back to Calamity.

CALAMITY:

(deadly)

You callin' me a liar again, Bill?

With lightening rapidity, he revolves, draws and shoots --
and Calamity's gun leaps out of her hand. Now, sizing up
Calamity scornfully, he comments:

BILL:

Why'n't you ever fix yer hair?

Infuriated, Calamity grabs a bottle to fling it at Bill. O.s.
at that moment, Danny extracting picture from cigarette
package, lets out a whoop.

DANNY:

I got her! Adelaid Adams! Look!

(CONTINUED)

DIALOGUE
CHANGE

38 (Cont.1)

The men crowd around him ad-libbing excitedly. Forgetting Bill, Calamity pushes through to Danny and yanks the picture from his hand.

CALAMITY:

I didn't save you fer no other female!

Danny is about to protest when o.s. orchestra PLAYS CHORD, then DRUMROLL, bringing silence to the whole establishment. Everyone looks off toward:

39. FULL SHOT THE THEATRE STAGE IN B.G.

as Miller COMES ON stage, to address audience.

MILLER:

Gentlemen and -- gentlemen...

Audience cheers loudly.

40. MED. CLOSE SHOT MILLER

In an agony of apprehension he tries to conceal, he quiets crowd and continues:

MILLER:

In keeping with the policy of the Golden Slipper, which strives always to bring to Deadwood the best in entertainment, regardless of the expense -- it is my great pleasure to present to you now that lovely star -- the toast of New York -
(gestures toward wings)
Miss Frances Fryer!

DIALOGUE
CHANGE

Crowd cheers and applauds wildly. Orchestra PLAYS INTRO. Miller turns expectantly to wings.

41. OMITTED.

41-A. CLOSE SHOT FRYER IN WINGS

Dressed as a woman in racy costume and braided wig, holding an umbrella, Fryer stands in wings, paralyzed with fear. Cheers and MUSIC COME OVER.

41-B. REVERSE FRYER IN WINGS, F.G. MILLER ON STAGE, B.G.

Miller beckons anxiously for Fryer to make entrance. Fryer doesn't respond. Grinning nervously to audience, Miller hurries into wings to Fryer.

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
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15.

41-B (Cont.)

MILLER:

Go on! Get out there!

FRYER:

(quaking)

I can't! If I go on as a woman, they'll murder me!

MILLER:

If you don't, they'll murder you! And me too.

He shoves Fryer onto:

ANGLE
CHANGED

42. THE STAGE WIDE ANGLE

DIRECTION
CHANGED

as Fryer, propelled by Miller's shove, comes on, smiles nervously, then coyly goes into NUMBER (MUSIC SPOT NO. 2)-- "EVERYONE COMPLAINS ABOUT THE WEATHER." His appearance is greeted with spontaneous enthusiasm, which becomes somewhat dubious as NUMBER CONTINUES -- Francis doing a good, but suspicious job with the impersonation.

DIALOGUE
DELETED

ADDED
SCENE

42-A. REAR OF THEATRE CALAMITY AND BILL

Standing in crowd, watching number. Calamity is dumbfounded.

CALAMITY:

Bill! Do you see what I see?

BILL:

She ain't very good-lookin'.

CALAMITY:

(fearfully)

That ain't all!

43. ANGLE FRYER DOING NUMBER AUDIENCE IN B.G.

DIRECTION
CHANGED

So far, so good. Audience is entertained. Fryer, gaining confidence, grows bolder, more convincing, and STILL DOING NUMBER, leaves the stage and works through the audience.

ADDED
SCENE

43-A. FRYER IN AUDIENCE

CAMERA FOLLOWS him as, SINGING NUMBER, he works through the tables, flirting with the prospectors, chucking one's chin, sipping another's drink, etc. One Prospector, somewhat loaded moves to embrace him and is shoved away with a violent push which sends him sprawling backward over a chair. Others laugh and Fryer goes on singing, unruffled, CAMERA FOLLOWING him back onto stage.

44.)
45.)

OMITTED.

"CALAMITY JANE"
FINAL

CHANGE
12/8/52
15-A

ADDED
ENE

45-A. MED. CLOSE ANGLE FRYER ON STAGE

CONTINUING NUMBER. He raises umbrella and, in the act of opening it, snags his wig, which is lifted off his head to dangle ludicrously as he goes right on singing and dancing -- oblivious of his predicament.

" 45-B. SHOT FROM STAGE AUDIENCE

reacting, dumbfounded.

" 45-C. ANGLE FRYER ON STAGE MILLER IN WINGS

Fryer gaily CONTINUES NUMBER. Miller, turns and noting with shock the wig's absence, waves frantically. Fryer waves back confidentially.

" 45-D. ANGLE PAST FRYER TO AUDIENCE

Angered audience begins to find voice. Men start shouting protests from tables and boxes.

" 45-E. ANGLE FROM AUDIENCE TO FRYER ON STAGE

Fryer, worriedly reacting to the booing of the audience but puzzled as to the cause, goes on singing and dancing until, twirling umbrella, he notes the dangling wig, reacts startled, explores his head with his hand, becomes horrified, cringes and STOPS SINGING -- like a phonograph running down. Anger of audience mounts. Protests fill theatre.

" 45-F. REAR OF THEATRE BILL AND CALAMITY IN CROWD

Men yelling and protesting all around them.

CALAMITY:

(alarmed)

Millie's in fer it now!

" 45-G. BACK TO STAGE

Fryer tries to run off, encountering Miller, running on. Audience is HOWLING.

MILLER:

Please! Everybody! I can explain!... I may have made a mistake about his gender -- but not his talent!... He's a great actor!... He's -

His voice is all but lost in the uproar. CAMERA PANS TO AUDIENCE. Crowd is booing, upsetting tables and walking out.

"CALAMITY JANE"
FINAL

CHANGE
12/8/52
15-B

46. CLOSE ANGLE CALAMITY AND BILL IN CROWD AT REAR OF THEATRE

The customers, roaring their disgust, are pushing past Calamity and Bill, heading for exit. Air is filled with shouts of: "Miller's a fake!"... "Tricked us!"... "Palmin' off that yappin' prairie dog!"... Etc.

CALAMITY:

Goshamighty, Bill. They're walkin' out! All of 'em! This'll ruin Millie! He'll hafta board the place up! Do somethin'!

BILL:

Do what?

She plunges into crowd, fighting her way toward the stage.

47. SHOT MILLER

Leaping from stage, he pursues crowd, begging the men to return to their seats.

48. HIGH ANGLE CALAMITY AND MILLER

fighting through crowd from opposite directions, both attempting to stop the stampede.

49. CLOSE ANGLE CALAMITY IN CROWD

Surrounded, inundated, angered, she climbs to top of table.

CALAMITY:

Stop! Listen! Listen, you mangy groundhogs!
(she shoots gun into air, silencing crowd)
This ain't no way t' treat Millie! Y' wouldn't
have no theatre no-how, if it wasn't for him!
Can't a feller make a mistake in this town?

A MAN:

(yells out)

We ain't suckers! He promised us a New York
actress and look what we got!

He points toward stage. All, including Calamity, look to:

50. FRYER (CALAMITY'S ANGLE)

standing alone, frightened, despondent in center of stage.

51. CLOSE ANGLE CALAMITY CROWD INCLUDING MILLER IN B.G.

CALAMITY:

Yuh got what he got!
(crowd protests)
He knows how disappointed yuh are! Give 'im a
chance an he'll make it up t' yuh -- won't yuh,
Millie?

MILLER:

Sure! Anything!

52. ANOTHER ANGLE CALAMITY

The crowd is unimpressed, shouts back: "He fooled us once,
he'll do it again!" Etc. and MOVES to exit.

CALAMITY:

He will, I tellya! He'll git yuh an actress
prettier'n the one yuh expected! He's writ fer
her already!

(CONTINUED)

"CALAMITY JANE"
FINAL

11/26/52
17.

52 (Cont.)

CROWD:

Whut actress? Who's he gonna git? Etc.

CALAMITY:

(trapped, stalls)

Waal... a big one... a plumb big one...

CROWD:

(demands in chorus)

WHO?

Calamity stammers, hems, haws -- then, looking at picture she took from Danny, cries out, inspired:

CALAMITY:

Adelaid Adams, that's who!

53. WIDE ANGLE THE CROWD MILLER IN F.G.

Crowd reacts in astonishment, then cheers. Miller looks stricken. A Man shouts:

MAN:

Sounds too good t' be true, Calam! But it better be!

54. MED. ANGLE CALAMITY ON TABLE IN CROWD

CALAMITY:

Yuh got Calamity Jane's word on it! Now go back t' yuh tables an' enjoy the show!

Returning crowd cheers as she leaps from table.

55. MED. CLOSE FRYER

Alarmed, he jumps from stage, CAMERA FOLLOWING him to Miller, who stands numbly in crowd. In low, worried voice:

FRYER:

Adelaid Adams is in Chicago! She wouldn't be caught dead in this town!

MILLER:

(gulps)

I think I'll take a long walk off a short precipice!

DISSOLVE TO:

56. INT. GOLDEN SLIPPER GAMBLING SECTION NIGHT

CAMERA CLOSE on Cigarette-picture of Adelaid Adams on table, PULLS BACK TO INCLUDE Calamity, Bill and Miller, seated around table, glumly contemplating picture. It is very late; place
(CONTINUED)

mh
fs

"CALAMITY JANE
FINAL

CHANGE
1/5/53
18.

56 (Cont.)

is closed; chairs are on tables. Calamity looks up.

CALAMITY:

Look, I --

All stare at her icily. She gulps, lowers gaze to picture.

MILLER:

My death warrant she signed!

(anguished, to Calamity)

Adelaid Adams! If you'd promised them any other actress!

CALAMITY:

I don't know any other actresses!

BILL:

(acidly)

Now y' know why they call her 'Calamity'.

CALAMITY:

Listen, y' two-bit gambler! -- I didn't see you breakin' no legs t' come up with a suggestion when the chips were down!

(to Miller)

At least y' still got a theatre! Whut's t' stop yuh from gittin' this Adelaid anyhow? This joint's the biggest gold mine in Deadwood! Yuh kin afford it! Why don't yuh send fer 'er?

MILLER:

Sure! Why don't I send for the Queen of Sheba?

CALAMITY:

(ponders, shakes head)

No good. They want Adelaid.

BILL:

(smiling sweetly)

Nuthin's impossible for Calamity, gentlemen. Didn't she save the stage from a hundred savage Injuns? Didn't she rescue her pretty lieutenant from a fate worse than death?

(rises, crosses to stairway)

Besides, she gave the boys her word Adelaid would be here -- an' Calamity's word, gentlemen, is sacred.

DIRECTION
CHANGE

Calamity, surprised at above and mistaking Bill's sarcasm for a compliment, crosses with him to stairway, CAMERA MOVING with them. She asks softly, gratefully:

CALAMITY:

You -- really got that much faith in me, Bill?

BILL:

Who knows you better'n me, Calam?

DIALOGUE
CHANGE

(CONTINUED)

nw
fa

"CALAMITY JANE"
FINAL

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19.

56 (Cont.1)

CALAMITY:

Y'mean y' truly believe I could go t' Chicago
an' bring Adelaid Adams back here?

BILL:

Y' gave y're word -- an I trust that --
(contemptuously)
-- 'bout as much as I do a blind rattlesnake
with a brand new button on his tail!

He turns away, but Calamity turns him back angrily, going into:

NUMBER (MUSIC SPOT NO.2-A) --"
done by Calamity and Bill. At CONCLUSION, Bill, glancing at
her scornfully, walks OUT OF SHOT. Calamity, simmering,
turns to go back to table, but looks back as she hears:

BILL'S VOICE:

Oh, Calam...

56A. SHOT (UPWARD ANGLE) BILL NEAR TOP OF STAIRWAY

BILL:

The night Adelaid Adams steps on that stage,
I'll come t' the openin' dressed as a Sioux
squaw, luggin' a papoose!

Laughing loudly, he ascends OUT OF SCENE.

57. CLOSE SHOT CALAMITY OTHERS IN B.G.

Calamity is looking upward, bristling angrily.

CALAMITY:

Why, the no-good, mangy, four-flushin' --
(yells up)
I'll bring 'er, Bill Hickock! I'll bring 'er
if I hafta drag 'er back with my teeth!

BUSINESS
CHANGE

Kicking over tables, she storms out as we -

DISSOLVE TO:

58.) OMITTED.
59.)

60. EXT. GOLDEN SLIPPER GROUP AROUND STAGECOACH DAY

Where a small crowd is gathered saying goodbye to the few
passengers. Rattlesnake in driver's seat. Calamity, in
buckskins, followed by Bill and several employees,
EMERGES from Golden Slipper. Miller is saying:

(CONTINUED)

"CALAMITY JANE"
FINAL

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20.

60 (Cont.)

MILLER:

Salary's no object! Promise her anything -- Only bring her back!

CALAMITY:

I got the cigareet pitcher -- I'll find 'er...

She climbs aboard beside Rattlesnake. Bill tosses a rifle up to her.

61. CLOSE ANGLE BILL AND CALAMITY

BILL:

Calam -- do me a favor. When y' git t' Chicago... notice the wimmin -- how they act an' what they wear. Git y'self some female clothes an' fixins...dresses.. ribbons...combs...mebbe some perfume...things like that...

CALAMITY:

If you don't like the way I smell --

BILL:

This ain't personal -- it's only...
(grinning)

Waal -- if y' ever crawled outa that deer-hide an' dolled up a little, I got a hunch y'd be a passable pretty gal...

CALAMITY:

Save y're hunches for females who git their pitchers took in long underwear -- like Adelaid Adams. I ain't one of 'em!

(to Rattlesnake)

Come on! Git this schooner rollin'!

CAMERA PULLS BACK, ASCENDING TO FULL SHOT of street, as coach rolls off amid flurry of goodbyes, and we:

DISSOLVE TO:

62. MONTAGE:

Series of DISSOLVES covering Calamity's journey, as:

- A. Coach crossing plain. DAY
- B. A period R.R. train, moving through mountain pass. DAY
- C. Calamity on moving train, attracting curious stares of other city-dressed passengers. DAY
- D. A period R.R. train racing along track. NIGHT
- E. Stock Shot of period city - DAY - over which SUPERIMPOSE the name: "CHICAGO".

hk
ad

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
21.

SCENE
DELETED 62A. OMITTED (EXT. CHICAGO STREET - 1876)

SCENES 63. EXT. CHICAGO STREET TRUCKING CALAMITY NIGHT
COMBINED &

63A.

DIRECTION
CHANGED

Calamity, in buckskins and guns, is walking along street past shop window, approaching theater and evoking startled glances from passers-by, particularly the women, whose fashionable attire is as fascinating to Calam as hers is to them. A lady, wearing unusually large bustle, walks by and Calamity revolves, staring in astonishment. Moving on, she collides with another passing young lady.

CALAMITY:

Oh, 'scuse me, ma'am.

Young lady, assuming Calamity is a man, winks flirtatiously. Calamity backs off puzzledly toward store window of period beauty shop, turns, sees collection of wigs and toupees in window and reacts, horrified, gasping:

CALAMITY:

A massacree!

Appalled, she backs on down street, CAMERA FOLLOWING, to adjacent cigar store, where she bumps into life-sized wooden Indian holding tomahawk. She turns, sees Indian, lets out a startled yell, jumps back, draws gun and shouts:

CALAMITY:

Drop it, yuh murderin' copperhead, or I'll blow yuh full o' holes!

Pedestrians gather about, laughing. Confused, Calamity approaches Indian cautiously, ventures to touch it, then grins foolishly and murmurs:

CALAMITY:

Waal, I'll be hornswoggled!

Embarrassed, she resumes walking, then pauses to look toward:

SCENE 63B. OMITTED (AT STREET CORNER)
DELETED

64. SHOT (HER ANGLE) THEATER MARQUEE

BUSINESS
CHANGE

just ahead. Marquee advertises: "LAST NIGHT!.... FAREWELL
APPEARANCE...ADELAID ADAMS...."

SCENE 65. OMITTED (SHOT CALAMITY)
DELETED

"CALAMITY JANE"
FINAL

CHANGE
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21A.

66. BACK TO CALAMITY

CHANGE
IN SET
& DIRECTION

CAMERA TRUCKS with her as she approaches theater lobby. Doors are open. S.R.O. sign hangs in front of box office. MUSIC and VOICE of Adelaide COME OVER from inside theater. Calamity, approaching life-sized poster of Adelaide at side of lobby -- a duplicate of the "cigareet" picture. Calamity, drawing premium picture from pocket, studies it, then the poster, then EXITS SHOT toward box office. CAMERA MOVES IN on poster.

DISSOLVE THRU TO:

67. INT. THEATER THE STAGE

Finale NUMBER of the show, built around beautiful ADELAID ADAMS, involving chorines, etc., is in progress. (MUSIC SPOT No. 3)-- "'TIS HARRY I'M PLANNING TO MARRY". As NUMBER NEARS CONCLUSION....

SCENE
DELETED

68. OMITTED (CLOSE SHOT CALAMITY)

68A. REAR OF THEATER CALAMITY

ADDED
SCENE

As she enters from lobby, CAMERA FOLLOWS her to wall of standing spectators who block her view of the stage -- on which NUMBER IS CONCLUDING. Trying awkwardly to see past the standees, she stands on toes, elbows into crowd and is pushed out with gruff warnings of: "Quit shovin', mister!.. Take it easy!.. Etc..." -- so that she is able to get but fragmentary glimpses of Adelaide Adams, and reacts frustratedly

69. BACK TO NUMBER

NUMBER CONCLUDES. Applause is riotous, necessitating several curtains calls for Adelaide.

70. SHOT IN WINGS KATIE BROWN

Adelaide's maid, KATIE BROWN, a beautiful girl of about twenty, stands in wings, holding robe, thrilling at reception Adelaide is getting.

71. REVERSE KATIE AND ADELAID ON STAGE

Adelaide, receiving bouquets, bows offstage into wings, to be met by Katie, who assists her into robe. APPLAUSE CONTINUES O.S.

DIALOGUE
DELETION

KATIE:
They love you, Miss Adams! Shouldn't you take another bow? It's your last night....

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
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22.

71 (Cont.)

ADELAID:
I'm gratefully aware of it.

Followed by Katie, she walks grandly toward her dressing room.

DISSOLVE TO:

72. INT. DRESSING ROOM ADELAID AND KATIE

Katie is assisting Adelaide in dressing for street. Operation all but complete, they are working on Adelaide's hat before full-length mirror. On chair nearby rests Adelaide's finale costume.

ADELAID:
See that the trunks are packed and my costumes --
(glances at costume rack; grimaces)
-- get rid of those tired rags... sell them or
something... I make you a present of them...
(ecstatically)
I'll buy a whole new wardrobe! London! Paree!
Vienna! How different from primitive Chicago!
These past few weeks have been a dreadful bore!

KATIE:
How can you say that, Miss Adams! They've been
glorious! Theatres filled to overflowing! Every-
where we've been, they've just worshipped you!

ADELAID:
One gets tired of that.

KATIE:
(eyes shining)
I wouldn't! Not ever! If I could just be on the
stage for one minute -- see all those people
looking up at me, listening, admiring...

ADELAID:
Like looking into the pens at the stockyards.
Hurry, Katie -- mustn't keep Mr. Kingsley waiting.

KATIE:
Maybe some day I will be on the stage. Oh, not a
grand, beautiful star like you, Miss Adams... just
to sing a song, maybe...
(self-consciously)
I can dance -- and sing a little.

ADELAID:
Of course you can, darling -- I've heard you...
very nice for choirs and weddings -- but I doubt
if it would ever carry beyond the footlights.
(admiring self in mirror)
There now -- how do I look?

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
23.

72 (Cont.)

KATIE:

Beautiful, Miss Adams, just beautiful!

Adelaid picks up bag and purse, moves toward door.

KATIE:

Even if I never sang alone... if I were only in the chorus... Couldn't you suggest it to somebody sometime?...

ADELAID:

You're not serious, Katie -- not really. It isn't only your voice. Your -- er --

(surveying her figure)

Your other equipment is hardly adequate.

(smiles sweetly)

Cheer up -- I might send for you when I get to Paris.

(exiting)

Good night, darling.

ADDED
DIALOGUE

KATIE:

(stung)

Good night!

"

73. CLOSE SHOT KATIE

Angrily she turns to mirror and begins impulsively stripping off her clothes -- dress, endless petticoats -- until, clothing reduced to minimum requirements of decency, she strikes pose before mirror, takes careful inventory of her figure, and decides, (as we do) that it's a darned good one. Looking in angry defiance toward the door:

KATIE:

Humph!

Now, glancing toward Adelaid's costume, she becomes intrigued, picks it up, drapes it in front of her before mirror, succumbs to temptation and decides to try it on.

SC.
DELETED

74. OMITTED (EXT. STREET NEAR STAGE DOOR CROWD AND CARRIAGE)

ADDED
SCENE

74-A. EXT. STAGE DOOR

A few chorines EXIT theatre as Calamity walks INTO SHOT, pauses to read lettering "Stage Entrance" on door, hikes up her britches and goes in.

75. INT. DRESSING ROOM KATIE

in Adelaid's costume, looking very beautiful, admiring herself in full length mirror. She begins to SING: (CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
24.

75 (Cont.)

NUMBER: (MUSIC SPOT No. 4) -- REPRISE OF " 'TIS HARRY I'M PLANNING TO MARRY". Katie, imitating Adelaide, sings to mirrored image.

76. SHOT OUTSIDE DRESSING ROOM CALAMITY APPROACHING

Lost in the deserted, backstage wilderness, Calamity, drawn by o.s. SINGING, approaches dressing room door, notes inscription, listens admiringly, then opens door REVEALING Katie, CONTINUING NUMBER, unaware of the intrusion.

77. INT. DRESSING ROOM KATIE SINGING BEFORE MIRROR

She dances a little as she sings, CAMERA FOLLOWING her movement and, at CONCLUSION OF SONG, HOLDING AT ANGLE which brings Calamity's outlandishly-garbed reflection into the mirror. Completing a half-turn and finding herself confronted by the reflection, Katie utters a startled scream and revolves.

78. ANOTHER ANGLE TO INCLUDE CALAMITY

Startled by scream, she yanks out guns and demands:

CALAMITY:

What is it, ma'am? Whar's the varmint?

Looking around, seeing nothing, realizes it was herself who provoked the reaction. She replaces guns, grinning apologetically. Katie, moving behind a chair, is still staring at her.

KATIE:

W-who are you?

CALAMITY:

Name's Canary, Miss Adams -- most folks call me Calamity. Came all the way from Deadwood City t' see yuh an' -- an' try t' talk yuh into goin' back with me...

(looking at Katie, fascinated)

Goashamighty, y're the prettiest thing I ever seen.. Never knowed a woman could look like that...

(mystified by strapless dress)

Say - how do you hol' that dress up?

She peers over top of dress. Katie side-steps away.

KATIE:

Please -- I have to change clothes --

(indicating door)

Would you mind --

(CONTINUED)

DIALOGUE
DELETED

"CALAMITY JANE"

FINAL

CHANGE

1/21/53

25-26.

78 (Cont.)

CALAMITY:

Helpin' yuh? Sure!

She steps toward Katie, turns her about and starts unhooking dress. Katie, in panic, tears away, turns and slaps Calamity's face. Infuriated, Calamity grabs the girl, spins her about and sits her in the chair.

CALAMITY:

I've plugged men for less 'n 'at!

KATIE:

If you don't get out of here this instant, Mr. Canary -- or Mr. Calamity.

DIALOGUE
DELETED

CALAMITY:

Mister! I ain't no mister!

KATIE:

You're -- a woman?

CALAMITY:

(laughs)

Mister Calamity! Yuh thought I was a man!

(sobers suddenly)

Come t' think of it -- that ain't funny!

KATIE:

Oh, I'm sorry... but those clothes, the guns and everything...

Calamity steps to mirror, studies herself and, anger vanishing, becomes painfully self-conscious.

CALAMITY:

Reckon I do look a mite strange to a lady like you. Even without the clothes, I ain't much t' look at...

(defensively)

But there ain't a woman in the world I cain't out-ride or out-shoot or...

(bites lip)

Maybe if I got me some pretty dresses 'n fixins, an'.

(glances at mirror, frustrated)

Well, everyone cain't have a figger like Adelaid Adams!

KATIE:

(reacts resentfully)

That's a matter of opinion.

CALAMITY:

Well, in the opinion of Deadwood City, there ain't no other opinion. Now, let's get down t' business. I'd like t' hire yuh, t' come an' sing in Deadwood.

DIALOGUE
DELETED

KATIE:

Me?

(CONTINUED)

nb
bf

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
27.

78(Cont.1)

DIALOGUE
CHANGE:

CALAMITY:

I got a lot of nerve askin', I know. Deadwood ain't no Chicago, and the Golden Slipper ain't no grand theater like this one -- but they want you mighty bad and I promised you'd come -- so name y're own salary.

KATIE:

Well, I - I... the salary isn't important, I just er -- that is, er -- me?

Calamity brings forth picture of Adelaid Adams and hands it to the bewildered girl. Katie looks at it.

CALAMITY:

Every prospector in the territory is chewin' hisself sick on that danged cigareet tobacco, just t' git a pitcher of yuh.

Katie looks up from picture disappointedly.

KATIE:

You know, for a minute there, you had me thinking I was Cinderella and you were my fairy godmother...
(looks at picture, chuckles
humorlessly, tosses it on table)
Tell Deadwood Miss Adams is sorry, but she's going to Europe.

Calamity's expression tightens.

CALAMITY:

Don't y' think y' could sort o' put that off until after y' played Deadwood?

KATIE:

Sure -- I could, but --
(pauses, struck by thought, looks at self in mirror, muses)
Yes!...Maybe I could!...
(grimaces, tries to shake the notion)
Oh, but it's ridiculous! I couldn't --
(looks back at mirror, thinks, remembers Adelaid's slight)
I've...got the figure for it...
(whirls about to ask)
Is that the only picture they have of -- of me, in Deadwood? The cigarette picture?

DIALOGUE
CHANGE:

CALAMITY:

Reckon so, Ma'am.

KATIE:

Where is Deadwood?

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
28.

78 (Cont.2)

CALAMITY:
Dakota Territory -- out in the Black Hills.

KATIE:
Indians?

CALAMITY:
Well -- yeah -- Sioux. But y' needn't worry
'bout Injuns when y're travelin' with Calamity
Jane...

KATIE:
Trains go there?

CALAMITY:
Not for the last hundred miles -- but the stage
ain't too discomfortin', and --

KATIE:
No telegraph?

CALAMITY:
Not yet -- but if y' wanta send a letter 'r
anything, there's always a dispatch rider or --

DIRECTION AND
DIALOGUE DELETED:

DIRECTION ADDED:
KATIE:
(starting to undress hastily)
If I didn't accept, you'd pull out those guns
and force me to go, wouldn't you?

CALAMITY:
Now, Miss Adams, I really --

KATIE:
And if I refuse to leave with you tonight, you'll
just poke those guns in my back and march me
right to the railroad station, won't you?

CALAMITY:
Now wait! I never --

(CONTINUED)

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78 (Cont.4)

KATIE:
(shrugs helplessly)
I'm completely at your mercy!
(drags valise from closet)
Come on. Help me pack!

79. CLOSE ANGLE CALAMITY

Looking off toward Katie, she observes dubiously:

CALAMITY:
I got a strange feelin' that somebody is
bein' hustled! ...

DISSOLVE TO:

80. EXT. PLAIN CLOSE SHOT INDIAN GALLOPING ON PONY DAY

naked except for loin-cloth, painted hideously, brandishing
lance and screaming brains out. Other wild SCREAMS COME OVER.

81. ATOP MOVING STAGECOACH (PROCESS) RATTLESNAKE AND CALAMITY

Rattlesnake, chawin' excitedly, is whipping the o.s. horses.
Sitting atop stage, legs extended, shotgun braced between
booted feet, Calamity is blasting away, shooting and yelling
continuously. O.S. YELLING of Indians CONTINUES.

CALAMITY:
Come on, yuh red-skinned sons o' Satan! Yuh greasy,
naked heathen! Ride up 'n git y're one-way tickets
t' the Happy Huntin' Grounds! Come on! Catch us!
(firing)
An' catch that! And that! And --

An arrow whizzes past her ear and buries itself in a piece of
luggage labelled "Adelaid Adams." Calamity gulps in fright,
turns and yells at Rattlesnake:

CALAMITY:
Git the steam up in them hosses!

82. INT. MOVING STAGECOACH KATIE

She's being bounced all over the rocking, lurching coach.

rb
em

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83. HIGH ANGLE STAGECOACH ASCENDING INCLINE

Reaching top, coach races PAST CAMERA, which PANS TO INCLUDE Deadwood City, about a half-mile off.

84. SAME ANGLE PLAIN BELOW INCLINE THE INDIANS

They turn their mounts and gallop back toward hills, ending pursuit.

85. INT. MOVING COACH SHOOTING AT WINDOW

as Calamity's head APPEARS upside down, looking in from atop coach to inquire:

CALAMITY:

You comfortable, Miss Adams?

Calamity WITHDRAWS, then REAPPEARS, sliding through window into coach and taking seat as ANGLE WIDENS to INCLUDE Katie, sitting rigidly erect, staring wide-eyed and blankly ahead.

CALAMITY:

's all over. I tol' yuh, y' had nuthin' t' worry about when y' ride with Calamity!

Katie grins giddily, passes out and slides gracefully to the floor. Her hat, however, remains where it was, suspended seemingly in mid-air. Supporting it is an arrow, which has pierced the back of the stagecoach.

WIPE TO:

86. EXT. DEADWOOD CITY MAN RIDING HORSE DAY

Rider gallops toward Golden Slipper, yelling:

RIDER:

Stagecoach comin'! Calam is back! She's got Adelaide Adams!

The news spreads, street fills with excited citizens, commotion approaching bedlam. Rider, PASSING Golden Slipper and CAMERA, gallops OUT OF SCENE, CAMERA HOLDING on crowd assembling at Golden Slipper, where Bill, Danny, Fryer, Miller and employees are hanging banner over entrance, announcing: "ADELAID ADAMS". Musicians assemble.

MAN:

Thar she comes!

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87. ANGLE UP STREET THE STAGECOACH (MUSIC SPOT NO.5)

Crowd screaming welcome to "Calam" and "Adelaid" as stage approaches and halts before Golden Slipper. Band plays SPIRITED TUNE. During this, Calam yells greetings to all, particularly "Danny!", then, standing atop stage, yells for quiet. She's very excited and very happy.

CALAMITY:

All right, yuh mangy pack o' dirt-scratchin' beetles! I promised yuh Adelaid Adams an' I brung 'er!

Crowd cheers wildly.

88. CLOSE ANGLE CALAMITY BILL AND DANNY NEAR COACH DOOR

CALAMITY:

Stand back! Let's give 'er a real, Deadwood welcome!

She leaps down and throws open door.

89. CLOSE SHOT KATIE EXITING COACH

Reception is terrific as she steps from coach, looks about dazed, smiling nervously. She's frightened. ANGLE WIDENS as Bill and Danny come in admiringly beside her, Calamity stepping INTO SHOT behind her to call up:

CALAMITY:

Throw down them bags, Rattlesnake!

-- and, preoccupied in catching them, fails to notice the fascination of Bill and Danny, as they guide Katie toward entrance of Golden Slipper. CAMERA PRECEDES this trio. Calamity, following with bags, becomes alert at:

BILL:

(to Katie)

Y're servant, ma'am - Bill Hickock.

KATIE:

Wild Bill Hickock?

BILL:

If I am -- you could tame me, ma'am.

DANNY:

Lieutenant Daniel Gilmartin, Miss Adams -- yours to command.

(CONTINUED)

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89 (Cont.)

KATIE:

Well, thank you, I -- thank you...

They go OUT OF SHOT. Calamity, coming up, pauses worriedly in f.g., then moves on, CAMERA PANNING with her to GROUP AT entrance, where Miller, bubbling excitedly, intercepts Katie. In b.g., staring intently at Katie, is Fryer.

MILLER:

Miss Adams! You came! I am completely unworthy! My theatre is unworthy! But you are a true artist! You came!

KATIE:

Yes, I - I -- I came...

Miller, ecstatic, drags the reluctant Fryer forward to present him. Fryer tries to smile but it's a contortion.

MILLER:

Miss Adams -- permit me to introduce a fellow thespian, also from the east! Mr. Francis Fryer.

KATIE:

How do you do, Mr. Fryer.
(faint recollection)
Fryer? Don't I know you from somewhere?

FRYER:

(smiling nervously)
We -- er -- played St. Louis the same week last year.

KATIE:

Oh? --
(startled)
Oh!

FRYER:

At different theatres.

KATIE:

(relieved)
Oh. How nice to see you again.

Fryer nods dumbly. Katie, fastening herself to Bill and Danny, hastens into Golden Slipper. Miller turns, hugs Calamity.

MILLER:

Calam, you did it! I could shoot myself with happiness!

CALAMITY:

(looking after Katie)
Maybe I should shoot myself fer bringin' 'er.

(CONTINUED)

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89 (Cont.1)

Fryer nods his approval. Miller hastens after Katie. Crowd comes in around Calamity, slapping her back, mussing her hair and congratulating her. Calamity and all pass by Fryer and go into Golden Slipper. CAMERA MOVES IN CLOSE ON Fryer, who, looking after Katie, murmurs in sick horror.

FRYER:

Adelaid Adams! She's Adelaid's maid!

90. INT. GOLDEN SLIPPER KATIE AND MILLER OTHERS IN B.G.

Miller, carrying Katie's luggage, guides her toward stairway. In b.g., Calamity is surrounded by men at bar.

MILLER:

Your room is the finest room in the house!
I had it specially decorated!

They go up stairway.

91. GROUP AT BAR FEATURING CALAMITY

The men, including Danny and Bill, are toasting her with drinks and compliments, as:

AD LIBS:

Nobody on earth coulda done it but Calam!
Bet if she went after Sittin' Bull, she'd
bring him back, too!... Etc.

(and questions, as:)

Did y' see 'er work, Calam?... Didja see the
show?... What's it like in the Big City?...Etc.

CALAMITY:

Boys! -- Chicago is the bigges' noise in
Illinoise!

And she goes into: NUMBER -- (MUSIC SPOT NO.6) "WINDY CITY",
done by Calamity and, possibly, Bill -- played to Danny and
others around the bar, Danny, possibly, doing dance routine.
AT CONCLUSION OF NUMBER:

DISSOLVE TO:

92. OMITTED.

93. INT. GOLDEN SLIPPER BACKSTAGE-TO THEATRE AUDIENCE NIGHT

SHOOTING from backstage through curtain peephole. A rowdy crowd fills theatre. The din is so loud we can hardly hear the orchestra. CAMERA PULLS BACK TO INCLUDE Miller, peeking out of hole, and FOLLOWS the excited showman as he crosses stage toward dressing rooms, shouting to stagehands:

(CONTINUED)

"CALAMITY JANE"
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93 (Cont.)

MILLER:

Hurry up! Get a wiggle on! Tonight isn't
just any night! It's Adelaid Adams night!
Hear that crowd!

As Miller approaches, Fryer, in costume, steps OUT of dress-
ing room and rushes to Miller, grabbing his lapels.

FRYER:

Millie, you've got to know! I've got to
tell you! That girl! She -- I --

(can't do it, turns away)

Never mind...

(turns back, grabbing lapels again)

Look, Millie, that Adelaid Adams -- she's...

Well, she isn't... I mean, she's --

(drops arms helplessly)

What's the use! If she is or isn't, she's got
to be, because if she isn't, that crowd --

We'll all be --

(shrugs, pats Millie's hand
in sympathy)

I'll have two fast horses waitin' at the stage
entrance.

Dropping head dejectedly, he walks OUT OF SHOT.

MILLER:

(bewildered)

But why? I ain't going nowhere!

(gives up)

Actors are crazy people!

He glances nervously at watch; starts in opposite direction.

94. INT. KATIE'S DRESSING ROOM KATIE AT DRESSING TABLE

Half-dressed, struggling with makeup, fighting off nervous
breakdown, she is conversing through chattering teeth with
her reflection in the mirror.

KATIE:

Scared, aren't you, Katie Brown? Thought you
were smart, posing as Adelaid Adams! Like to
run like mad, wouldn't you? Catch a train!
Get out of this crazy town! But you can't!
You're trapped! There is no train! Oh, clever,
clever you!

KNOCK SOUNDS on door, startling her so much she smacks loaded
powder puff against her face, obliterating her features and
momentarily blinding herself.

(CONTINUED)

"CALAMITY JANE"
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94 (Cont.)

MILLER'S VOICE:
Five minutes, Miss Adams!

KATIE:
I-I-I'll be ready!

Makeup operations become frantic. Soliloquy resumes:

KATIE:
F-f-five minutes! And look at you!
(her reflected face is covered
thickly with powder)
You haven't even got a face!

95. INT.THEATRE CALAMITY CALAMITY & OTHERS IN BOX AUDIENCE B.G.

In box bordering stage are Calamity in buckskins, Danny in dress uniform, Rattlesnake and one or two other characters. Audience in b.g. is in convivial mood, drinking, laughing, and expressing good-natured impatience with cries of: "Bring on Adelaide!", etc... In f.g., Calamity is narrating with characteristic disregard of truth:

CALAMITY:
't weren't easy gittin' Adelaide t' come! The Dook was plumb set on cartin' 'er off t' Europe! 'Dook', I tol' 'im, if that queen o' yours wants t' see Adelaide so bad, tell 'er t' come t' Deadwood -- cause that's whar I'm bringin' 'er!' An', by jingos, that's whar I brung 'er!

DANNY:
(enthusiastically)
And by jingos, I'm darned glad you did, Calam!

Calamity looks at him with sharp suspicion.

CALAMITY:
Y' are, huh?

FANFARE and DRUMROLL commands attention to stage, ONTO WHICH steps Miller, his appearance occasioning cheers and applause.

96. MED. ANGLE MILLER ON STAGE

Beaming, silencing audience, he announces:

MILLER:
Gentlemen and -- gentlemen! The great moment has finally arrived!

New OUTBURST from audience. He grins and looks toward:

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97. TWO SHOT KATIE AND FRYER IN WINGS

Katie, stepping past Fryer, pauses, ready to go on. Fryer stares at her in grim apprehension. Encountering his gaze, Katie looks away quickly, terrified.

98. BACK TO MILLER

MILLER:

There are no words to describe the beauty of the lady you are about to meet! -- no melody as sweet as the voice you are about to hear --

WAILING of baby COMES OVER. Miller reacts, bewildered.

99. SHOT FROM STAGE THE AUDIENCE

Astonished. WAILING continues, o.s. Heads turn as one toward box opposite Calamity's, CAMERA PANNING with their movement TO upper box, DISCOVERING an Indian Brave and two squaws, the larger of whom is saddled with a papoose which the others are trying to quiet. Squaw with papoose is not really a squaw: She -- or he -- is Bill Hickock, manfully, though grimly, discharging his wager. His eyes survey the audience in blazing challenge.

100. GROUP FEATURING CALAMITY

Calamity, Danny, Rattlesnake and others, dumbfounded.

CALAMITY:

(screams out)

Goshamighty! It's Bill Hickock!

She bursts into wild laughter, which as CAMERA PULLS BACK TO INCLUDE audience, sets off a general convulsion of hilarity.

AD LIBS:

Ain't he gorgeous!

Wild Bill Hickock! Sweetheart of the Sioux!

The papoose looks jus' like its mother!

Whar's the rest o' y're kids, Pocohantas? Etc.

101. GROUP SHOT BILL AND INDIANS

Reacting angrily to LAUGHTER and DERISION, Bill passes child to the Indians.

BILL:

Thanks. Now you'd better git outa here.

Taking child, Indians EXIT SHOT. Bill looks out over audience.

BILL:

(shouts angrily)

All right! That's enough, d'yuh hear!

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102. ANGLE FROM STAGE CALAMITY AND AUDIENCE

Calamity is practically falling out of box, laughing. Laughter of audience dies gradually -- men fearing to push Hickock too far. Soon, only laughter is Calamity's.

CALAMITY:

Bill Hickock! Funniest sight I ever saw!...

Miller ENTERS SHOT in f.g., goes to footlights and pleads:

MILLER:

Calam! Please! He's mad! Don't break up the show.

Calamity stifles laughter by stuffing handkerchief in mouth.

103. CLOSE SHOT BILL

Glaring over the silenced audience, he bellows:

BILL:

All right, Calam! I've paid my debt!
(menacingly)

Next man who laughs is gonna git his head ventilated

104. FULL SHOT EVERYONE

Dead silence.

105. CLOSE SHOT BILL

Satisfied, he seats himself with great dignity. There is absolute silence -- then a piercing burst of laughter COMES OVER - Calamity's. He leaps up in anger:

106. GROUP IN BOX FEATURING CALAMITY BILL IN BOX IN B.G.

Calamity, convulsed, gasping for breath, yells across:

CALAMITY:

Sorry, Bill -- cain't help it! Fire away!
Shoot me while I'm happy!

Miller hustles INTO SHOT to plead from stage:

MILLER:

Calamity! Please! Miss Adams is waiting!

Shushed by Danny and others, Calamity finally subsides.

107. MED. ANGLE BILL

He reclaims seat, folds arms and looks to stage. CAMERA PANS TO Miller on stage.

MILLER:

And now, the moment I promised....

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108. CLOSE ANGLE MILLER KATIE AND FRYER IN WINGS

Katie is exceedingly nervous. Fryer is apprehensive.

MILLER:

I give you that scintillating toast of two continents, the lady whose very presence here is a delightful miracle! The one and only....
Adelaid Adams!

OVATION. Miller leaves stage. Orchestra PLAYS INTRODUCTIONS.

109. SHOT IN WINGS KATIE AND FRYER

As Katie starts onto stage, Fryer extends hand to detain her. With prayerful sincerity, he encourages:

FRYER:

Kill 'em, Katie! Knock 'em in the aisles!

She nods grimly, starts on, stops, looks back at him aghast.

KATIE:

Katie!?

Completely demoralized, she makes her entrance.

109-A. TWO SHOT A PAIR OF MINERS IN AUDIENCE

1ST MINER:

She don't look much like her pitchers.

2ND MINER:

She's purtier!

TITLE OF 110.
MUSIC SPOT
#7 CHANGED
(From "Men"
to "Keep It
Under Your
Hat")

SHOT OVER AUDIENCE KATIE ON STAGE

Ovation increases at Katie's appearance. Smiling a sickly smile, she begins to do NUMBER -- (MUSIC SPOT No. 7) -- "KEEP IT UNDER YOUR HAT". Fear constricts her voice; her frantic effort to increase its volume results in a thin, wavering, unmelodic warbling.

111. CLOSE SHOT KATIE

Panic rising as she CONTINUES NUMBER.

112. FULL SHOT THE AUDIENCE

Reacting in astonishment to Katie's SINGING, o.s.

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113. CALAMITY'S BOX KATIE ON STAGE IN B.G.

All bewildered by the embarrassing, faltering performance.

CALAMITY:

What's the matter? She didn't sing like
that in Chicago!

114. ANGIE MILLER AND FRYER IN WINGS KATIE AND SECTION OF
AUDIENCE IN B.G.

DIRECTION
CHANGED

Katie, working toward wings, is becoming increasingly dis-
organized. Audience is grumbling. Inebriated customer shouts:

CUSTOMER:

Where's y're voice, Adelaid? Leave it in Chicagee?

Miller, in f.g., turns in alarm to Fryer.

MILLER:

That's the great Adelaid Adams?

115. CLOSE SHOT FRYER

watching Katie and suffering along with her.

FRYER:

Poor, foolish kid.

116.) ANGLE CALAMITY IN BOX KATIE ON STAGE

117.)

118.) Katie is singing -- and dying. Audience starts to boo.
Calamity, reacting anxiously, shouts:

DIRECTION
CHANGED

CALAMITY:

Sing out, Adelaid! Like you did in Chicago!

Katie looks toward Calamity pathetically and stops singing.
She's defeated, frightened, doesn't know what to do.

CALAMITY:

Sing, Adelaid! Sing!

CAMERA MOVES IN toward Katie. She's fighting hysterics. As
we get CLOSE:

KATIE:

I -- I can't!... I--I'm not Adelaid Adams.

ADDED
SCENE

118-A. FULL SHOT AUDIENCE

Dumbfounded. For a moment, no one moves. Then the men start
(CONTINUED)

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118-A (Cont.)

looking at each other. Then heads begin to turn -- a few, more, all -- looking questioningly, demandingly toward Calamity's box. CAMERA, FOLLOWING movements of heads, MOVES to Calamity who, jaw hanging, eyes on stage, rises incredulously.

CALAMITY:

You're not....?

(feels, then faces the sea of burning, demanding glares of audience; tries to laugh, to dismiss)

Aw, she's joshin'! O' course she's Adelaid Adams!

Brung 'er myself, didn't I? Not Adelaid Adams!

(forces laugh)

That's funny! I -- er --

(Looks toward Katie, uncertainly)

Y' shouldn't oughta joke like that, Adelaid --

These galoots ain't got much sense o' humor...

ADDED
SCENE

118-B. CLOSE SHOT KATIE

KATIE:

(fighting tears)

It's not a joke... I wish it were...

119.)

THRU) OMITTED

127.)

128. REVERSE ANGLE KATIE F.G. BILL IN BOX B.G.

DIRECTION
CHANGE

Section of audience between. Audience is growing angry. Bill, beginning to suspect he's been "suckered", rises slowly, angrily.

KATIE:

(continuing, to audience)

Please don't be angry with me... I know I shouldn't have done it, but --

DIALOGUE
CHANGE

BILL:

Let's get this straight. You say you're not Adelaid Adams?

KATIE:

(looks up to box, frightened)

No, ma'am -- er -- sir... I'm...

(frightened squeak)

... Katie Brown.

DIRECTION
AND
DIALOGUE
DELETED

129. CLOSE SHOT BILL

His features tighten in anger.

BILL:

Katie Brown!

(CONTINUED)

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129 (Cont.)

BILL: (Cont.)
(looks toward Calamity, bellows)
Ca-lam-ity!

ADDED
SCENE

129-A. MED. ANGLE OVER AUDIENCE TO CALAMITY

Audience is glaring toward her in box. Ad libs of: "Another Francis Fryer!", "Calam doubled-crossed us!", "Bit twicet by the same snakes!", Etc., begin to fill theater. Calamity is bewildered.

CALAMITY:
B-but how? I don't understand!...

She leaps from box to stage, beside Katie, CAMERA FOLLOWING her movement and MOVING IN. To Katie:

CALAMITY:
You were Adelaid Adams in Chicago -- in her dressin' room...

KATIE:
(pathetically)
I was her maid... She gave me her costumes... She was going to Europe and I -- I wanted so badly to be on the stage...

Booing and shouting of audience becomes tumultuous. Calamity, confused, turns to audience. Katie shrinks back, fearfully.

130. OMITTED.

131. REVERSE ANGLE KATIE AND CALAMITY ON STAGE, F.G. AUDIENCE AND BILL IN BOX, B.G.

DIRECTION
& DIALOGUE
ADDED

Men are now on their feet, shouting, waving fists. Bill is posed angrily in box. Ad libs fill the air, as:

AD LIBS:
Played us fer suckers, again!... Calam framed it! ...Ringin' in Adelaid's maid!... Oughta be run outa town!... Etc.

CALAMITY:
(to audience)
Look -- I didn't know... I thought she was Adelaid! I'm just as surprised --
(looks up to Bill)
S' help me, Bill! I cain't understand --

Yells and boos drown her out. Katie runs to edge of stage to plead with audience.

KATIE:
Please! Please don't blame Calamity! She didn't know! She didn't! I fooled her just as I tried to fool you! It's all my fault! I thought I could make you like me but --
Yells and boos become louder.

mh
fs

"CALAMITY JANE
FINAL

CHANGE
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18.

56 (Cont.)

is closed; chairs are on tables. Calamity looks up.

CALAMITY:

Look, I --

All stare at her icily. She gulps, lowers gaze to picture.

MILLER:

My death warrant she signed!

(anguished, to Calamity)

Adelaid Adams! If you'd promised them any other actress!

CALAMITY:

I don't know any other actresses!

BILL:

(acidly)

Now y' know why they call her 'Calamity'.

CALAMITY:

Listen, y' two-bit gambler! -- I didn't see you breakin' no legs t' come up with a suggestion when the chips were down!

(to Miller)

At least y' still got a theatre! Whut's t' stop yuh from gittin' this Adelaid anyhow? This joint's the biggest gold mine in Deadwood! Yuh kin afford it! Why don't yuh send fer 'er?

MILLER:

Sure! Why don't I send for the Queen of Sheba?

CALAMITY:

(ponders, shakes head)

No good. They want Adelaid.

BILL:

(smiling sweetly)

Nuthin's impossible for Calamity, gentlemen. Didn't she save the stage from a hundred savage Injuns? Didn't she rescue her pretty lieutenant from a fate worse than death?

(rises, crosses to stairway)

Besides, she gave the boys her word Adelaid would be here -- an' Calamity's word, gentlemen, is sacred.

DIRECTION
CHANGE

Calamity, surprised at above and mistaking Bill's sarcasm for a compliment, crosses with him to stairway, CAMERA MOVING with them. She asks softly, gratefully:

CALAMITY:

You -- really got that much faith in me, Bill?

BILL:

Who knows you better'n me, Calam?

DIALOGUE
CHANGE

(CONTINUED)

nw
hf

"CALAMITY JANE"
FINAL

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131A. FULL SHOT STAGE

NEW
SCENE

over audience. Crowd is yelling, threatening, pushing over tables. Calamity is pleading for quiet. Miller and Fryer come on to stage and try to restore order, but their appearance only increases the crowd's anger. Calamity is yelling:

CALAMITY:

Wait! Listen! Quiet!

131B. ANGLE CALAMITY AND KATIE FACING AUDIENCE

NEW
SCENE

Uproar continues. Men are starting to climb to the stage. Calamity, angered, kicks one down, draws guns and starts firing in the air. Men retreat. Crowd begins to quiet, but one tough prospector, standing on chair and waving bottle, is yelling:

PROSPECTOR:

Don't let 'er bulldoze yuh! She ain't gettin' away with it this time! She --

The speech ends abruptly as the bottle leaves his hand -- shot out by Calamity. Intimidated, he slinks back into chair. Others follow suit. Hall quiets. Calamity, guns in hand, reigning over audience. When silence is achieved:

CALAMITY:

Thar, now -- that's better.

131C. CLOSE ANGLE CALAMITY KATIE JUST BEHIND HER

NEW
SCENE

As Calamity addresses the audience.

CALAMITY:

Ain't yuh ashamed of y'rselves, treatin' a lady this way? All right -- she ain't Adelaid Adams -- She made off she was 'cause she wanted a chance t'be an actress, an' she thought, maybe, we'd give 'er that chance. What's wrong with that, anyhow! We're all here on the same ticket, ain't we?

131D. REVERSE CALAMITY FACING AUDIENCE

NEW
SCENE

as Calamity continues:

CALAMITY:

All o' you bellerin' hyenas came here t' Deadwood lookin' for somethin' y' couldn't find anywhere else, didn't yuh? Y're all after y're pot o' gold -- an' Katie here ain't no different!

The men react self-consciously. They are a little ashamed.

"CALAMITY JANE"
FINAL

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131E. TWO SHOT CALAMITY AND KATIE

as Calamity continues, appealing:

CALAMITY:

Waal -- what d'ya say? Are y' gonna sit there
grouchin' about an old cigareet pitcher -- or
y' gonna give this real, live --

(glances toward Katie, smiles)

-- an' I might say, right pretty -- young lady
the chances t' prove she belongs here? It's
up t' you.

131F. SHOT AUDIENCE

Crowd stirs uneasily. The tough prospector is first to
answer.

PROSPECTOR:

As long as she's up there, let 'er sing.

AD LIBS:

All right -- give her a chance!... What've we
got t' lose... She's purty enough -- might be
able t' sing, too!... Let 'er sing!... Etc.

- building to general, enthusiastic though still dubious
encouragement.

131G. MED. CLOSE CALAMITY

Calamity, listening to audience, grins and turns to Katie,
who is smiling gratefully.

CALAMITY:

That's all we wanna hear!

(slaps Katie's back)

Let 'er rip, Katie Brown! Give 'em all yuh
got -- Do it your own way!

DIALOGUE
ADDITION

MUSIC starts. Calamity returns to box and sits on rail, as:

131H. CLOSE SHOT KATIE

now smiling confidently, goes into the NUMBER, (MUSIC SPOT
No. 8) -- "KEEP IT UNDER YOUR HAT", and does it beautifully.
During number, INTERCUT:

132)
THRU) OMITTED.
136)

"CALAMITY JANE"
FINAL

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137. SERIES OF REACTION SHOTS

ADDED
SHOT:

as: A -- Audience entranced (and, late in song,
singing back in chorus, perhaps)
B -- Miller and Fryer - elated.
C -- Calamity -- elated.
D -- Bill in box -- liking number until, reminded
of his squaw get-up, his mood changes to
brooding irritation.

137A. BACK TO NUMBER

NEW
SCENE

Katie concludes. The cheering and applause is riotous. Men
are on their feet yipping, waving hats, ad libbing: "Hang
Adelaid Adams!" ... "We want Katie Brown!" ... etc. Calamity,
leaping to stage, runs to Katie. The girls embrace each
other ecstatically.

137B. ANGLE CALAMITY, KATIE AND SECTION OF AUDIENCE

NEW
SCENE

As Calamity, turning to cheering audience, shouts:

CALAMITY:

Great, ain't she? Deadwood don't need no
imported actress! We roll our own!

At which point a lariat snakes INTO SHOT, encircling and
tightening around Calamity.

CALAMITY:

Hey, quit it! Hey --

138)
THRU) OMITTED
141)

142. ANOTHER ANGLE TO INCLUDE BILL IN BOX

as, rope in hand, in diabolical delight, he hauls Calamity
toward the box. Audience bursts into laughter.

CALAMITY:

Let me loose! Quit it! So help me, I'll
shoot y're ears off! Bill! Stop!

But he doesn't. Hauling Calamity to edge of stage, he tosses
loose end of rope over beam above box and pulls Calamity up
and up until she is dangling helplessly, high above stage,
her legs just above level of box rail.

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143. MED. CLOSE BILL AND CALAMITY

Calamity hanging out in front of him, as he ties rope to rail. Then he stands back, watching her dangle.

CALAMITY:

Bill, yuh no-good, sneakin' side-winder, lemme down! Lemme down, I tell ya!

BILL:

Adelaid Adams, eh? -- and me in this squaw git-up!
(laughing)

I still say you've got the biggest mouth in the whole Dakota territory.

He ducks out of box, leaving her hanging. CAMERA PULLS BACK to take in laughing audience. Bill REAPPEARS below to wave at the yelling, kicking Calamity, and goes off in the crowd. On Calamity's frantic screaming:

CALAMITY:

Yuh dirty, mangy, long-legged, miser'ble son of a slinkin' coyote! Bill! Lemme down!

FADE OUT.

bf
sr

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147-148 (Cont.)

BILL:
(to Katie)
What's wrong with the hotel?

KATIE:
Nothing. But there aren't many women in town
and -- well, Calamity has the idea we should
live together and sort of chaperone each other.

BILL:
You chaperone Calam! She chap--
(shakes head dubiously)
That oughta be -- interestin'.

CALAMITY:
(sweetly)
Glad you approve. An', Bill, please feel free
t' drop in any time!
(acidly)
Feel it -- but don't try it.

She yells to horse, starting wagon. Katie, looking back,
smiles and waves fingers to Bill, and he waves back, looking
after her beamingly as wagon goes OUT OF SHOT. Miller,
turning to Bill invites:

MILLER:
Come on in, Bill. I'll buy you a drink.

BILL:
(smiling after wagon)
Not me. If I felt any higher, I'd be flyin'.

Miller goes into Golden Slipper. Bill lingering a moment,
follows.

148A. INT. GOLDEN SLIPPER BILL

humming softly as he comes in, passes man at bar who motions
invitation to join him in a drink. Bill shakes head nega-
tively and, still humming, walks on past poker game. Player,
indicating empty chair, silently invites Bill to enter game.
Again Bill's head shakes in refusal, and, still humming, he
goes on to:

148B. KATIE'S PORTRAIT

being painted by a grizzled old artist who supplies these ads
for the Golden Slipper. Bill approaches, admires painting and
begins to sing:

NUMBER: (MUSIC SPOT No. 8-A) "HIGHER THAN A HAWK"

addressing the song to Katie's portrait. AT CONCLUSION:

DISSOLVE TO:

DIALOGUE
CHANGE

"CALAMITY JANE"
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46A.

149. EXT. ROAD CALAMITY AND KATIE IN WAGON, APPROACHING DAY

Wagon approaches at leisurely pace along road through hilly terrain, dotted by widely scattered prospectors' cabins. As it reaches f.g., Calamity reins horse to stop and CAMERA MOVES IN CLOSE on girls. Looking PAST CAMERA, Calamity observes:

CALAMITY:

Waal -- thar she sits! Just where I left 'er!

She hops down from wagon as Katie looks off to:

150. SHOT KATIE'S ANGLE CALAMITY'S CABIN

Set back in nest of weeds, just off road. It's a rough-hewn, one-room log hut with dangling shutters, shabby, uninviting. In far b.g., at scattered points along narrow creek and on bordering hill are several similar huts of prospectors.

151. MED. CLOSE ANGLE CALAMITY AND KATIE

Katie's expression is full of misgivings as she climbs down from wagon. Calamity, pausing to comment:

CALAMITY:

Won it from a Kansas feller in a poker game --
just a week before he died of lead poison.

DIALOGUE
CHANGE
(faro game
to poker)

(CONTINUED)

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151 (Cont.)

-- Calamity takes bags from wagon, hands one to Katie and starts toward cabin, Katie and CAMERA FOLLOWING.

CALAMITY:

(laughing)

Bill was in that game -- lost everything but his back fillin's.

KATIE:

Do you dislike Mr. Hickock as much as you pretend to?

CALAMITY:

Dislike Bill!

(she laughs)

Goshamighty, me'n Bill are thicker 'n flies in a Pawnee camp! We're like the seven-year-itch t' each other -- but it's a lotta fun scratchin'.

(glances at Katie)

Matter o' fact -- he's proposed t'me a coupla times. Usta think I was in love with him until...Waal -- lately my taste sorta runs t' blue uniforms with shiny buttons...

KATIE:

(also dreamily)

Like second lieutenants wear...

They have reached door of cabin. CAMERA HOLDS. Calamity kicks open door and is about to enter.

CALAMITY:

Yeah, like secon' --

(eyes Katie in sudden suspicion)

-- lieutenants...wear...

152. INT. CABIN MED. CLOSE OF DOOR

Calamity enters, followed by Katie, and goes on OUT OF SHOT. Katie pauses, a step inside doorway, registering dismay at:

ANGLE WIDENS SLOWLY, REVEALING the wretched interior of the cabin. Furniture consists of unpainted table, chair, stool, two bunks set apart, blankets hanging to floor from one, other listing badly due to collapsed support, a smudgy lamp, moth-eaten bear rug, a rusty shotgun and tools hanging from wall, several shelves supporting battered utensils -- everything in great disorder and covered by layer of dust. Katie stumbles over head of bear rug and reacts in fright. Calamity, setting down bag, approaches bunk and lifts blanket.

CALAMITY:

You 'n me'll batch it here cozy as two bugs in a blanket.

(shakes blanket -- Katie coughs at dust)

Needs a little airin', I guess.

(CONTINUED)

"CALAMITY JANE"
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152 (Cont.)

CALAMITY: (Cont.)

(self-consciously)

Ain't used the place much... too lonesome... Usually
bunk in the open, under a wagon or somethin'...

Confidence ebbing at Katie's obvious depression, Calamity
busies self at fireplace. Attempting to be cheerful:

CALAMITY:

What most folks miss most out here is home cookin'.
An' that's jus' what we're gonna have -- home
cookin'! I may not be no French chef, but jus' hand
me a sack o' flour an' some bacon grease, an' --

(peers into empty container)

No water. Waal -- water's right handy. Git it from
the crick back thar...

(looks at Katie)

That's one good thing 'bout this place!

Enveloped in gloom, Katie isn't listening. Looking at her,
Calamity bites her lip, then admits in pathetic defeat:

CALAMITY:

No...guess thar's nuthin' good about it. I'm sorry,
Katie.

KATIE:

It'll be all right, Calam... fine...

CALAMITY:

(looks around, whipped)

It's goshawful! Not fit fer a dog, let alone a lady.
Didn't know it 'til you came in here -- like I never
knew how far from bein' a lady I was, 'til I saw you
in that dressin' room in Chicago.

(kicks stool in frustration)

What do I know about nice things! I never had any!

(stamps toward door)

Come on. I'll drive yuh back t' the hotel.

Katie's eyes mist slightly, but she sets chin determinedly.

KATIE:

I'm staying right here.

CALAMITY:

(turns, incredulous)

In this rat's nest?

KATIE:

We can fix it up, Calam! -- Make it real nice. All
it needs is a woman's touch.

CALAMITY JANE:

A woman's touch?

This is a MUSICAL CUE, taking us into: NUMBER: (MUSIC SPOT
NO. 9)--"A WOMAN'S TOUCH" -- done by Calamity and Katie, who

(CONTINUED)

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152 (Cont.1)

PROSPECTORS
OUT

SING AND DANCE THROUGH SERIES OF DISSOLVES, cleaning, scrubbing, and repairing inside and outside of cabin, fetching flowers from hillside, water from creek, and working a complete transformation of cabin. Each labor, and EACH DISSOLVE is punctuated by girls' triumphant line: A Woman's Touch!"

NUMBER CONTINUES beyond transformation of cabin to transformation of Calamity's person. Attended, directed and supplied by Katie, employing Katie's wardrobe, cosmetics and accessories, Calamity evolves, THROUGH SERIES OF DISSOLVES, into a beautiful young lady, so that --

153. LAST SHOT OF NUMBER CALAMITY AND KATIE

A cameo -- a pair of pretty young ladies at daintily decorated table in spotless, frilled-up cabin, toasting each other with tea cups.

DISSOLVE TO:

154)
thru) OMITTED.
160)

160A-) OMITTED. (VAGABOND (former MUSIC SPOT #10 - OUT)
B-C.)

160D. INT. GOLDEN SLIPPER BILL IN CARD GAME DAY

DIRECTION
DESCRIPTION
& DIALOGUE
CHANGED

Bill and the other players are intent on their cards. Player to Bill's right makes a bet. Bill studies his hand. INTO SCENE, all dressed up, carrying a small bouquet of flowers and looking around searchingly, comes Lieutenant Danny Gilmartin. Bill, glancing up, sees Danny and becomes concerned. Player nudges him impatiently.

PLAYER:

It's up to you, Bill. Call or fold.

Ignoring him, Bill calls pleasantly to Danny:

BILL:

Howdy, Lieutenant. Like to take a hand?

DANNY:

(turns, sees him)

Er -- not now, thanks. You see, I --

(glances sheepishly at flowers)

-- I'm looking for -- er -- well, not now.

(CONTINUED)

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160D (Cont.)

He goes toward desk at base of stairway. Bill, looking after him pensively, reaches decision, throws away his hand and rises from the table. The players look at him, puzzled.

OMITTED
LINE OF
DIALOGUE
INSERTED

A PLAYER:
Where ya goin', Bill?

BILL:
(grinning)
Same place the Lieutenant'll be goin' -- only
I'm gonna be there first.

CAMERA PANS him out of the Golden Slipper.

161. SHOT MILLER

hastening downstairs to desk, where Lieutenant is pounding service bell.

MILLER:
All right! All right! I got ears! I'm
coming!

(CONTINUED)

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161 (Cont.)

DANNY:
(as Miller reaches him)
I -- er -- I'd like to see Miss Brown.

MILLER:
You and every other rooster in town.
(impatiently)
She's not staying here. She moved in with Calamity,
yesterday! Maybe I'd better have a sign painted!

He walks OUT OF SHOT. The Lieutenant looks after him blankly,
then at his flowers; then murmurs worriedly:

DANNY:
With Calamity?!

DISSOLVE TO:

162-163 OMITTED.

164. EXT. ROAD MED. CLOSE ANGLE BILL ON HORSEBACK DAY
Proceeding leisurely up road leading to Deadwood Gulch.

165. CLOSE ANGLE BILL ROAD IN B.G.
Relaxed, whistling tune. Around bend in b.g. COMES Danny, riding horse at gallop. Bill glances back casually, does a sharp take, then urges his horse to a gallop. ANGLE WIDENS to show Danny's approach. When one is just behind the other -
DISSOLVE TO:

166. EXT. CALAMITY'S CABIN FULL DAY
Shutters in place, window curtained, weeds diminished, cheerful wisp of smoke spiraling from chimney -- no great changes, but a decidedly warmer appearance.
Katie, lovely in gingham and sunbonnet, comes INTO SHOT carrying rake and water-bucket to busy herself beneath window.

167. CLOSE ANGLE KATIE DOOR IN NEAR B.G.
She's setting flower into ground when door opens and Calamity, an attractive young lady, dressed similarly to Katie but wearing no shoes, EMERGES from cabin carrying basket.

CALAMITY:
Herb Potter's up thar alone in his cabin with tick fever. Needs some doin' fer 'im. Be back soon.

KATIE:
(noticing omission)
No shoes?

(CONTINUED)

167 (Cont.)

CALAMITY:

Cain't wear 'em crossin' the crick.

She goes OUT OF SHOT around cabin. Flower planted, Katie draws back to admire it, but pauses, as o.s. comes SOUND of approaching hoofbeats. She looks off toward:

168. SHOT (KATIE'S ANGLE) BILL AND DANNY APPROACHING
on horseback. As they race to a halt before the cabin:

169. CLOSE SHOT KATIE

A little surprised, she rises, prepares to greet them.

170. CLOSE ANGLE DANNY AND BILL

They dismount hastily. Danny, closest to CAMERA, is momentarily delayed, withdrawing bouquet from inside his coat, Failing to note its crushed condition, he follows Bill toward cabin and Katie, CAMERA PANNING.

171. ANGLE KATIE BILL AND DANNY APPROACHING

The men, smiling toward Katie but exchanging annoyed glances, come up and remove hats politely.

KATIE:

Bill! Lieutenant!

The "Bill" is friendly; the "Lieutenant" is something more.

BILL:

Right smart harness y're wearin', Katie...

DANNY:

You just keep on getting prettier and --
(remembering flowers)
Oh -- here...

Katie takes them, notes their condition, reacts.

KATIE:

They're... very nice. Calamity loves flowers.

BILL:

(laughs)
The Lieutenant never calls without 'em.

DANNY:

Wait! I brought them for --
(looks about cautiously)
Where is Calamity?

(CONTINUED)

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171 (Cont.)

KATIE:

Up the hill, visiting a sick prospector.
(leads them toward door)
Won't you come in?

172. INT. CABIN FULL

They enter, Danny reacting immediately to the altered interior, his gaze reflecting incredulity. Bill is talking.

BILL:

Yep! That's Calam for ya! Gal just cain't resist a distress signal.
(looks about, amazed)
Hey! -- ain't this her cabin?

DANNY:

Sure doesn't look like it.

KATIE:

We fixed it up a little. Sit down and I'll make some tea...
(starting toward fireplace)
Won't take a minute...

173. TWO SHOT BILL AND DANNY

Admiring cabin and conscientiously avoiding each other, they seat themselves awkwardly at the table.

BILL:

Say, Lieutenant -- don't they need you back at the Fort?

DANNY:

They'll manage.
(pause)
Thought you had a poker game going.

BILL:

There's always a poker game going.
(pause)

With them Cheyennes on the warpath, folks'd feel a heap safer if the soldiers didn't gallivant aroun' so much...wastin' taxpayers' money.

DANNY:

Nice of you to think of the taxpayers -- after all the money you've cost them in funerals.

They smile sweetly at each other, turn chairs and fold arms sullenly.

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174. CLOSE SHOT KATIE AT FIREPLACE

dropping tea into kettle suspended over fire. Near fireplace is a bucket filled with kindling wood, and on wall above it hangs a cape. Katie contemplates bucket, glances furtively over shoulder, then dislodges cape quickly, permitting it to fall over and conceal the bucket.

KATIE:

Oh, dear...

175. ANGLE TO INCLUDE DANNY AND BILL BACK DOOR IN B.G.

Bill turns at her exclamation.

KATIE:

I'm all out of wood. I'll have to go out and chop some.

She reaches for axe on wall. Both men leap to their feet.

DANNY:

I'll do it!

BILL:

Let me!

Danny is closer to door, but Katie, maneuvering deftly between him and Bill, presents Bill with axe.

KATIE:

I hate to trouble you, Bill....

BILL:

No trouble at all!

He EXITS back door, grinning, unaware of the strategy. Danny, however, is fully aware of it. Thus encouraged, he attempts to embrace Katie the moment the door closes behind Bill.

DANNY:

Katie!...

She eludes him demurely, takes dishes from shelf to table. He pursues. SOUND of Bill chopping outside COMES OVER.

DIALOGUE
CHANGE

KATIE:

It's very thoughtful of you and Mr. Hickock to look in on us, Lieutenant -- but Deadwood's that kind of a town, isn't it? I mean, everyone's so friendly and nice and... well...

(pauses; observes sincerely)

...after the fool I made of myself the other night -- the way they forgave me, and let me go on...

(CONTINUED)

eo
nr

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175 (Cont.)

DIALOGUE
CHANGE

DANNY:
(attempting another embrace)
Anyone could forgive you anything, Katie...

KATIE:
(removes his arm from her waist)
Not anything, Lieutenant --
(removing his other arm)
-- and not Calamity.

She goes to fireplace to get kettle. He pursues.

DANNY:
Look, Katie -- I don't know what sort of an idea
you have about Calamity and me, but --

KATIE:
(removing kettle)
It's not my idea, Lieutenant, it's hers.
She's in love with you.

DANNY:
That's ridiculous! We're friends -- good friends.
She even saved my life, but -- you can't really
believe I -- well --

Kettle in hand, Katie rises, faces him squarely.

KATIE:
I like Calamity, Lieutenant. She's been very good
to me.
(very straight - laced)
I would no more think of coming between her and
the man she loves, than --

DANNY:
The man she loves! Katie, I swear --

He advances toward her, entangles foot in cloak and pulls it
from bucket, exposing the wood. Danny stares at wood, then
at Katie, a grin of amused enlightenment twisting his lips.
Reacting in sheepish embarrassment, Katie backs away as he
moves slowly, and this time determinedly, toward her. SOUND
of chopping has CEASED.

KATIE:
Well, what do you know... it was here all the time
... I ... believe me, I -- Danny, wait! ... Danny!

He takes her into his arms to kiss her -- but SOUND of Bill
at door separates them quickly. Bill ENTERS, carrying wood.

BILL:
Here we are! Didn't take long, did it?

DANNY:
(disgruntled)
Not long enough.

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176. ANOTHER ANGLE

Bill drops wood near fireplace, turns away, then back, staring at wood already there. He looks questioningly at Katie.

KATIE:

(flustered)

Er ... the cloak ... it fell over the ...

(brightly)

Let's have tea.

She moves to table, Danny and Bill following. They seat themselves and Katie pours tea. CAMERA MOVES TO GROUP. Bill keeps looking from Katie to Danny suspiciously. Both avoid his gaze.

DANNY:

We've got a new commander at the Fort.
General Stark. Says he knows you, Bill.

BILL:

Served under him in Virginia, durin' the war.

DANNY:

They're having a ball in his honor Saturday night.

(looks at Katie)

I thought maybe you'd --

KATIE:

Several people from the theatre have already been invited. Mr. Fryer's going and --

BILL:

Matter of fact, I've been invited myself. Kinda hoped you'd go with me, Katie.

DANNY:

(hotly)

She's going with me!

BILL:

(low, angry voice)

It's customary t' let the lady choose for herself, Lieutenant.

They rise slowly out of their chairs, their noses belligerently challenging each other. Katie reacts apprehensively.

KATIE:

Couldn't -- the four of us go together?

(CONTINUED)

DIALOGUE
CHANGE

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176 (Cont.)

DANNY:

What four of us?

KATIE:

Well, you, Bill, me -- and Calamity?

BILL AND DANNY:

(simultaneously)

Calamity!

KATIE:

She's been invited, too -- and if she doesn't go, I won't either.

(looks at Danny)

She's been expecting you to ask her, Lieutenant.

DANNY:

Me? Why me? I told you --

BILL:

That's a right smart arrangement! Settles everything! Calamity goes with the Lieutenant, and Katie goes with me!

DANNY:

Over my dead body!

BILL:

(hair up)

Git a little respect in y're voice when y're talking 'bout Calam, Lieutenant -- or it might just be that way. She's a mighty fine girl.

DANNY:

Girl!

BILL:

Y'oughta be danged proud t' take 'er!

KATIE:

(in admiration)

You would be, wouldn't you, Bill?

BILL:

I certainly would!

(startled)

Me? Now, wait, I ain't gonna be stampeded into no fast shuffle here!

Katie rises impatiently, walks to rear window.

KATIE:

Oh, I know what you're thinking, both of you.

(walks to window looking out
back of cabin)

Calamity's fine on top of a stagecoach, or

(CONTINUED)

fs
bf

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176 (Cont.1)

DIALOGUE
CHANGE

KATIE: (Cont.)

behind an ox team -- But she just isn't
lady enough to make social appearances with
such distinguished gentlemen!

BILL:

Well -- she ain't beautiful.

177. CLOSE SHOT KATIE AT WINDOW

She grimaces angrily, turns, looks out window --sees something.

178. SHOT THROUGH WINDOW (KATIE'S ANGLE) CALAMITY

approaching opposite side of creek on way home. Even at this
distance, with skirt billowing and hair flowing, she looks
lovely.

179. CLOSE SHOT KATIE

She turns from window, smiling, ANGLE WIDENING TO INCLUDE
Bill and Danny at table.

KATIE:

Not beautiful, huh. You boys have a big
surprise in store for you!

Bill, fidgeting nervously, gets up, crosses to fireplace, pulls
two straws from a broom, returns to table and extends fist,
clutching straws toward Danny.

BILL:

Only one way t' settle this. Draw a straw,
Lieutenant. Long straw takes Katie. Loser
takes Calamity.

(over shoulder)

That satisfactory t' you, Katie?

Katie nods absently, looks back toward window and smiles.

BILL:

Draw, Lieutenant.

Reluctantly, Danny draws a straw--the long one. He leaps up
in delight, clutching Katie's arms, dancing her around, Bill,
meanwhile, throws other straw away and paces miserably.

DANNY:

I won! I won! I'll have the prettiest
girl at the ball!

SOUND of someone approaching rear cabin COMES OVER. Katie pulls
loose, looks toward door excitedly, and exclaims.

KATIE:

Don't bet on it, Danny! Bill! Keep your
eyes on that door.

Bubbling with anticipation, Katie faces back door. Danny and
Bill, puzzled, do likewise.

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180. SHOT (THEIR ANGLE) THE DOOR

It is thrown open and IN MARCHES Calamity, soaked, covered with mud and weeds, hair matted, clothes clinging to body -- looking like a drowned rat and muttering angrily.

181. THREE SHOT BILL, KATIE AND DANNY

The men staring blankly, Katie in horror.

KATIE:

Calamity!

182. ANGLE TO INCLUDE ALL FEATURING CALAMITY

oblivious of the company, she walks to fireplace.

CALAMITY:

Fell in the dang-blasted crick!
(turns, sees men, explodes in
delight)

Goshamighty! Look who's here! Danny! An' Bill!
What brought yuh way out t'this neck o' the
woods?

(suddenly apprehensive)
Injun trouble?

KATIE:

They -- came to ask you to -- to go to the ball.

CALAMITY:

(happy surprise)
Both of yuh? Waal that's plumb flatterin'!
Only -- Cain't go with both of yuh...

DANNY:

(brightly)
It's all right -- we drew straws.

Calamity looks at him adoringly; then anxiously.

CALAMITY:

Yuh did?
(hesitates; then asks)
Who won?

Danny is about to say he did, but Bill, stepping past him, forcing a smile, announces:

BILL:

I did, Calam.

(CONTINUED)

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182 (Cont.)

CALAMITY:

(momentarily disappointed)

Oh.

(catches self; brightens)

Yuh did! Waal, that's fine, Bill! Mighty fine!

(glances wistfully at Danny)

Don't know who I'd rather tag along with!

Her disappointment is well concealed from the men, but Katie feels and reflects it.

CALAMITY:

Hear it's gonna be a plumb fancy affair! All the sojers in dress uniforms! Them ladies at the Fort in fancy gowns! Never been to a big shin-dig like that! Probably bust m' corset-strings in the pride o' just bein' asked!

Noting Katie's troubled expression, she reacts, concerned.

KATIE:

I'll fix you a cup of tea.

Katie turns away to table. Calamity, watching her, beckons Danny toward her and whispers:

CALAMITY:

Danny...

Danny joins her at fireplace.

183. TWO SHOT DANNY AND CALAMITY

as Calamity, looking past CAMERA, whispers:

CALAMITY:

Ask Katie t' go, Danny. I know y'wanted t' take me, but -- waal, g'wan -- ask her. Do it fer me, Danny -- please...

Danny looks at her, feels like a heel, turns away, then back, then impulsively kisses Calamity on forehead.

DANNY:

You're quite a lady, Calamity.

He EXITS SHOT. CAMERA MOVES IN CLOSE on Calamity, expression incredulous but ecstatic as she touches fingers to forehead, then clutches hands to breast.

FADE OUT.

"CALAMITY JANE"
FINAL

CHANGE
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61.

FADE IN

184. EXT. PARAPET (OF FORT SCULLY) BUGLER SUNSET

CAMERA SHOOTING PAST silhouetted figure of bugler on high parapet (which is all we see of the Fort), to American flag floating proudly at top of flagpole. In b.g., sun has just set behind the Dakota hills, their black outlines etched in gold, emphasizing their beauty. As bugler plays "RETREAT" flag begins to descend. (Purpose of this simple SHOT is to establish the Fort, the hour and the hills for reasons immediately obvious, and yet eliminate necessity of showing any more of the Fort's exterior than the parapet on which the bugler stands.)

DISSOLVE TO:

185. OMITTED.

185a. EXT. ROAD CARRIAGES APPROACHING HILLS IN B.G. EVENING

A procession of horse-drawn vehicles ranging from fancy carriages to crude buckboards, all carrying full quota of passengers, moving past the beautiful hills enroute to Fort. Faintly, we HEAR the strumming of a banjo.

185b. CLOSE ANGLE

MUSIC
SPOT
#10

Carriages and wagons PASSING CAMERA. THROUGH SCENE drives wagon loaded with Deadwood citizens, all gaily attired, one of them PLAYING banjo. The tune the man plays is: "THE BLACK HILLS OF DAKOTA", the MUSIC SUSTAINING as wagon goes on PAST CAMERA and carriage carrying Bill and Calamity, Danny and Katie, drives INTO SHOT.

186. INT. MOVING CARRIAGE (PROCESS)

Bill is driving. Calamity, bundled up in oversized, shabby military overcoat, head wrapped in scarf or shawl tied beneath chin, is sitting beside him -- her outlandish appearance annoying him. In rear seat, dressed elegantly, are Danny and Katie, very absorbed in each other. O.S. we continue to HEAR the lazy MUSIC of the banjo.

BILL:

(glancing at Calamity)

Didja hafta wear that ol' coat?

CALAMITY:

(buoyantly)

It wuz Custer's, Bill. Gave it t' me hisself. What's good enough fer Custer oughtta be good enough for Fort Scully.

(CONTINUED)

hf
p McT

"CALAMITY JANE"
FINAL

CHANGE
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62.

186 (Cont.)

BILL:

This ain't no scoutin' expedition agin'
Sittin' Bull. We're goin' to a ball!

CALAMITY:

I know! An' we sure got a night fer it, ain't
we Bill?

(she looks out of carriage)

Don't it thrill yuh jest t' look at them hills?

186-A. PAN SHOT THE BLACK HILLS

A panorama of velvety beauty. Banjo MUSIC comes over.

CALAMITY'S VOICE:

No wonder them Injuns fight so fierce t' hang
onta this country!

186-B. INT. CARRIAGE (PROCESS)

Calamity settles contentedly beside Bill, and in a languid,
dreamy way, begins to SING to the accompaniment of the banjo,
taking us into:

186-C. NUMBER (MUSIC SPOT NO. 11) "THE BLACK HILLS OF DAKOTA"

Sung first by Calamity, then, in harmony, by Calamity, Bill,
Katie and Danny, then, the chorus growing, by people in
other wagons and carriages. DURING NUMBER, INTERCUT SHOTS OF:

1. Carriages carrying Miller, Fryer and two
ladies, all singing.
3. Another wagon carrying group of other
rustics we have seen before -- all singing.

2. OMITTED
(Wagon carrying
Rattlesnake)

As final chorus, involving everyone is NEARING CONCLUSION:

186-D. FULL SHOT THE PROCESSION OF VEHICLES

coursing along against the hilly backdrop, VOICES uniting in
SWELLING CHORUS to CONCLUDE NUMBER as we,

DISSOLVE THRU TO:

187.)
THRU) OMITTED
191.)

"CALAMITY JANE"
FINAL

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63.

192. INT. BALL ROOM (OF FORT SCULLY)

NIGHT

CLOSE ON orchestra leader conducting orchestra in dreamy lovely waltz-tempo version of "THE BLACK HILLS OF DAKOTA" (MUSIC SPOT NO. 12) into which the MUSIC HAS DISSOLVED. CAMERA PULLS BACK AND TRAVELS OVER immaculately attired officers, civilians and their beautiful ladies, waltzing in a wide oval TO FOYER, where arriving couples are being greeted, shedding coats, cloaks and firearms (carried for protection in journey to Fort), and hanging them on long racks improvised for the occasion. Calamity, Bill, Katie and Danny ENTER and are welcomed by committee of elderly officers and wives -- this done in pantomime, under the music -- Calamity's attire shocking the greeters who, though pleasant to her face, wince in horror as she turns her back.

193. GROUP IN FOYER FEATURING CALAMITY

Danny removes and hangs Katie's coat on rack in b.g. Bill, embarrassed by the stares directed at Calamity by people about removes her coat and turns away quickly to rack -- unaware of the beauty he has unveiled, for Calamity, sans coat and scarf, is revealed as a beautiful, exquisitely-costumed young woman (Katie's wardrobe). Onlookers stare at her in startled disbelief. Calamity, however, is as poised and self-possessed as a dazzling debutante. (NOTE: This and the following action, all done in pantomime, should be artfully routined with the one-two-three tempo of the waltz music, which, while not seeming to, emphasizes all the moves in this and the following shot.)

194. ANGLE BILL AT CLOTHES RACK CALAMITY BEHIND HIM

About to hang up coat, he notes man nearby gaping, and follows man's gaze to Calamity, looks back to hook, then, back to Calamity in open-mouthed wonder. Smiling serenely, Calamity drifts toward dance floor, Bill and CAMERA FOLLOWING. INTO SHOT come Danny and Katie. Taking Katie into his arms, Danny glides Katie onto floor, makes one turn, sees Calamity and reacts in blank astonishment -- colliding with another couple. Bill, now bursting with pride, waltzes Calamity into the ring of dancers.

195. SHOT DANCING COUPLES FEATURING CALAMITY AND BILL

Surrounding male heads are snapping incredulously in Calamity's direction, creating whispered undercurrent of ad libs, as: "That can't be Calamity!", "It is Calamity!" "She's beautiful!" etc. To all of which she seems blissfully oblivious.

196. FULL SHOT FROM ELEVATION ORCHESTRA, DANCERS, ETC.

A beautifully picturesque impression of the CONTINUING WALTZ, all dancing in a graceful, circular pattern as we,

DISSOLVE TO:

DIRECTION
CHANGE:

"CALAMITY JANE"
FINAL

CHANGE
1/29/53
64.

197. INT. BALLROOM GROUP BILL AND YOUNG OFFICERS AROUND CALAMITY
198.

Officers clamor for dances, begging to be listed on Calamity's card. Bill is shoved, elbowed and finally squeezed out of crowd in f.g., where he is met by Katie, Danny and Fryer. Calamity, trying to follow him is shouting:

CALAMITY:

Please, fellers -- cain't git all y're names on this card! Cain't even spell most of 'em! That's all! I'm filled up! Sorry...

DIALOGUE
DELETED:

Fryer, nudging Bill, chuckles:

FRYER:

Looks like Calam's been holding out on us -- carrying concealed weapons.

Katie, Bill and Danny laugh as Calamity struggles out of crowd. Adjusting herself, she observes irritably:

CALAMITY:

How come this sudden popularity? Las' month, in that shindig down at Hogan's stable, I got such a cold reception I spent most o' the night wrapped in a hoss-blanket, chattin' with the mules!

BILL:

(admiring her)

It's what I always been tellin' yuh -- yuh look better in a dress.

DIRECTION
ADDED:

Pleased at the compliment, Calamity turns wistfully to Danny.

CALAMITY:

Do I, Danny?

DIALOGUE

DANNY:

CHANGED:

(sincerely)

You're an absolute vision, Calamity.

BALANCE OF SCENE DELETED
(Incl. Music Spot #13-"Men")

199 THROUGH 204-A OMITTED

em
ca

"CALAMITY JANE"
FINAL

CHANGE
1/29/53
65.

205. ANOTHER ANGLE GROUP

DIRECTION
CHANGE
(Music Spot
#13-A "MEN"
DELETED)

DIALOGUE ADDED:

Calamity glows. MUSIC STARTS. One of the rejected young officers approaches Calamity. He's about to request the dance but Calamity anticipates him with:

CALAMITY:

Sorry -- this dance is reserved.

She turns back to Danny, who simultaneously turns away to Katie to take her into his arms and waltz her OUT OF SHOT. Calamity reacts, hurt. Noticing this, Bill views her sympathetically, turns her about and dances her away.

206. OMITTED

207. CLOSE ANGLE BILL AND CALAMITY DANCING KATIE AND DANNY
AND OTHER COUPLES DANCING IN B.G.

CAMERA FOLLOWS Bill and Calamity, keeping Danny and Katie in b.g. Calamity's glare is fixed on Danny; Bill's on Katie.

208. REVERSE BILL AND CALAMITY DANCING

Calamity wears a hurt expression.

CALAMITY:

Danny hasn't even asked me for a dance...

BILL:

(grimly)

I'm havin' the same trouble.

CALAMITY:

(wistful - not thinking)

You want t' dance with him, too?

(looks off - reacts)

Bill -- look...

nb
sr

"CALAMITY JANE"
FINAL

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66.

DIRECTION 209.
CHANGED

SHOT (THEIR ANGLE DANNY AND KATIE

at punch-bowl, end of hall. Leaving circle of dancers.
Danny propels Katie out through open door.

BACK IN 210.
from 5/31
Est.Script

TWO SHOT CALAMITY AND BILL

reacting miserably, Calamity whimpers:

CALAMITY:

He's takin' her out in the garden!

CHANGED 211.
BACK TO
5/31 Est.
Version

EXT. GARDEN DANNY AND KATIE

It's a small, hedged-in garden canopied by a huge tree, through which moonlight filters down on lovers. Katie plucks rose from bush and raises it to her nose. Danny, coming up behind, places arms about her waist and caresses her hair, absorbing her fragrance as she does that of the rose.

DANNY:

(soft adoration)

Katie... Katie, darling...

Her cheek brushes against his. He turns her about, takes her into his arms. She resists half-heartedly.

KATIE:

Danny, we shouldn't... we must go back... they'll miss us...

DANNY:

I love you, Katie...

KATIE:

(tortured)

I... Danny, I... What about Calamity?

DANNY:

(caresses her, whispers)

Calamity can be your bridesmaid...

Katie stares at him, incredulously, adoringly, tilts her lips to meet his in a long, tender, fervent kiss. CAMERA PANS AWAY, OVER moon-drenched rose-bushes, TO window of main building, then MOVES IN SLOWLY, UP TO AND THROUGH WINDOW...

INSIDE ballroom we SEE, still in dancing position, but frozen to immobility -- other couples dancing behind them -- Calamity and Bill, staring out into garden. Reacting angrily, Calamity wrenches away from Bill and walks OUT OF SCENE.

DANCE 211-A.)
SPECIALTY 211-B.) OMITTED
DELETED

"CALAMITY JANE"
FINAL

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67.

212. INT. BALLROOM (MAIN BUILDING)

Calamity, pursued by Bill, marches angrily through dancing couples toward foyer.

213. IN FOYER

Calamity attacks coat-rack viciously, yanking the old army coat from a hook and donning it angrily. Hanging from rack also are several guns in holsters. Bill, worried, comes up from behind.

BILL:

Calam! Wait! Where're y' goin'?

CALAMITY:

Home!

He tries to assist her with coat but she jerks away from him.

CALAMITY:

I brung 'er here! Me! All the way from Chicago! -- t' make love t' Danny! Goshamighty, I'm dumb!

(to Bill, furious)

This town ain't big enough, Bill! Not fer me an' that frilled-up, flirtin', man-rustlin' petticoat it ain't, s' help me!

BILL:

It ain't that serious! People always act plumb silly at these sociables!

CALAMITY:

You saw 'em out in that garden! They wasn't actin'!

Wrestling with coat, she stamps to edge of dance floor and looks across hall to:

214. SHOT (CALAMITY'S ANGLE) OVER DANCERS TO KATIE AND DANNY as they come in and move to punch bowl.

"CALAMITY JANE"
FINAL

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215. CLOSE ANGLE CALAMITY AND BILL CLOTHES RACK IN B.G.

Calamity's jaw tightens. She strides back to rack, yanks a gun from its holster and returns to edge of floor. Bill, alarmed, steps toward her.

BILL:

Calam! You gone loco? Give me that gun!

She points gun toward him, advising:

CALAMITY:

Stay clear, Bill Hickock!

216. CLOSE ANGLE KATIE AND DANNY AT PUNCH BOWL

Katie looks over dancers searchingly as Danny fills glass.

KATIE:

I don't see her, Danny.

DANNY:

(amused)

You're the only person in the world who'd ever worry about Calamity.

217. TWO SHOT CALAMITY AND BILL

She raises gun, aiming it past CAMERA. He moves toward her.

BILL:

Calam! Don't.

218. SHOT KATIE AND DANNY IN F.G. DANCERS, THEN CALAMITY, B.G.

Katie and Danny are laughing. She raises glass to lips. Calamity fires. Dancers react, startled. The glass shatters in Katie's hand.

219. CLOSE ANGLE CALAMITY AND BILL GUESTS IN B.G.

The room is alive with excitement, guests babbling in confusion. Calmly blowing smoke from gun-muzzle, Calamity turns back to rack, puts gun back into holster, stamps to door and EXITS. Bill, grabbing hat, RUNS after her.

220. CLOSE ANGLE KATIE AND DANNY

People are moving toward them excitedly. Katie stares at handle of glass still in her hand; then looks grimly to Danny.

(CONTINUED)

"CALAMITY JANE"
FINAL

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69.

220 (Cont.)

KATIE:

Bridesmaid, eh?

DISSOLVE TO:

221. INT. CALAMITY'S CABIN CLOSE OF CALAMITY NIGHT

Calamity, still in a state of furious eruption, is struggling out of the dress Katie loaned her, fuming as she undresses.

CALAMITY:

Miser'ble, two-timin' claim-jumper! Even took her in my own cabin 'cause I thought she needed pertection! Like a weasel in a hen-coop, she needs pertection!

ANGLE WIDENS TO FULL, REVEALING Bill, standing near bunk on which lie two open suitcases heaped with Katie's clothes and possessions. He watches Calamity expressionlessly until her dress comes off, leaving her in her underwear, then turns his back modestly. She kicks the dress over his shoulder, yelling:

CALAMITY:

Throw that in with the rest of her man-traps!
(kicks shoe over his head)

And that!

(kicks off the other)

And that!

(storms about, gathering up things -
throwing them to Bill)

Bet it wasn't the first time he kissed her! Bet it's been goin' on right along -- here, in my own cabin!

(sniffles - fights back tears)

...Goshamighty, I'm dumb...

BILL:

If y' have t' blame somebody, blame that pretty boy lieutenant! Seems t'me he was at the other end of that kissin' business!

CALAMITY:

(ripping off stockings)

She charmed him hog-eyed!

(holds them up)

Look at these! Silk! Pure silk! Bet her mother spun 'em!

Throwing stockings into suitcase, she closes both, carries them to the door and deposits them. Opening door:

(CONTINUED)

"CALAMITY JANE"
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221 (Cont.)

CALAMITY:

Take 'em to 'er! Tell 'er t' keep outa my sight! If I see 'er again, Bill, s' help me, I'll put a bullet smack in the middle of that purty face of hers! In both of 'em!

Bill moves to say something, decides it's useless; sighs, picks up bags and EXITS. Calamity kicks door shut, paces cabin angrily; then throws herself on bunk and bursts into tears. CAMERA MOVES IN ON her sobbing figure, as we -

DISSOLVE TO:

SCENE 222. OMITTED (EXT. STREET IN FRONT OF GOLDEN SLIPPER FULL NIGHT)
OMITTED

223. INT. GOLDEN SLIPPER KATIE (AND FRYER?) ON STAGE NIGHT
doing NUMBER before packed audience. (MUSIC SPOT NO. 15) --
" 'TIS HARRY I'M PLANNING TO MARRY." (Fryer, possibly,
may be doing Number with Katie).

224. BAR AND GAMBLING SECTION ENTRANCE IN B.G.
In f.g., standing crowd is reacting delightedly to Katie's o.s. singing. In b.g. Calamity, back in buckskins, wearing guns, ENTERS, pauses, looks past crowd toward stage.

225. CLOSE SHOT CALAMITY BILL AT POKER TABLE IN B.G.
Her manner is bitter; threatening. O.S. singing continues. CAMERA PANS AWAY TO BILL at nearby table playing poker. He is studying her pensively.

226. CLOSE SHOT CALAMITY KATIE ON STAGE IN B.G.
Eyes on Katie, Calamity walks to bar and takes place between a soldier and a prospector. Over shoulder she orders:

CALAMITY:

Sasprilly.

The men see her and grin welcomingly.

PROSPECTOR:

Calam! Where yuh bin?

(CONTINUED)

"CALAMITY JANE"
FINAL

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71.

YER
DELETED

226 (Cont.)

She ignores him. Soldier moves to speak but her icy glance silences him.

BARTENDER

BARTENDER:

Oh, Calam -- Katie said to tell you if you come in, she'd like to see you.

CALAMITY:

(bitterly)

She's gonna see me -- right now.

FRYER'S
DIRECTION
DELETED
SPEECH TO
BARTENDER

Turning from bar, she walks through crowd toward stage.

BARTENDER:

Oh, oh -- there's gonna be trouble.

DIRECTION
DELETED

227. MED. CLOSE ANGLE KATIE ON STAGE SINGING

brightly - until, reacting to something o.s., she looks puzzled and concerned. (If Fryer is in Number, his reaction is the same.)

ADDED
DIRECTION
IF FRYER IN

228. SHOT (KATIE'S ANGLE) CALAMITY

advancing menacingly down center aisle. Audience reacts apprehensively. Whispers of speculation purr through theatre.

229. CLOSE SHOT KATIE

Song dies on her lips. She stops and stares at:

230. SHOT CALAMITY KATIE ON STAGE IN B.G.

Calamity advances down aisle to about twenty feet of stage. (Fryer withdraws apprehensively as:)

KATIE:

(demands coldly)

What do you want, Calamity?

231. SHOT (KATIE'S ANGLE) CALAMITY

Eyes blazing, hands caressing guns, Calamity returns icily:

(CONTINUED)

"CALAMITY JANE"
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72.

231 (Cont.)

CALAMITY:

Thar's a stage leavin' at noon, tomorrer.
Be on it.

232. CLOSE ANGLE KATIE WINGS IN B.G.

Katie is rigid with anger. People are watching from wings.

KATIE:

You threatening me?

233. MED. CLOSE ANGLE CALAMITY

CALAMITY:

I'm warnin' yuh.

She turns and goes back up aisle. Audience is tensely silent.

234. SHOT FRYER AT REAR OF THEATRE KATIE IN B.G.

watching Katie, who stands paralyzed with anger. INTO SHOT
IN F.G. rushes Miller.

MILLER:

What is it? What's going on?

FRYER:

Calamity just warned Katie to get out of town.

Miller reacts, aghast.

235. CLOSE SHOT KATIE ON STAGE

Seething with anger, she steps to footlights, crouches, and
quietly requests of prospector seated near stage:

KATIE:

Buck -- lend me your gun.

Astonished, he hesitates, looks about; then, with obvious
misgivings, passes his gun over footlights to Katie. Taking
it, she rises and looks angrily toward:

236. MED. SHOT CALAMITY APPROACHING BAR BILL AT TABLE IN B.G.

Walking through gaping wall of men, Calamity comes up to bar,
lifts drink to lips; then freezes at:

KATIE'S VOICE:

(shouting)

Calamity!

(CONTINUED)

"CALAMITY JANE"
FINAL

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73.

236 (Cont.)

Glass in hand, Calamity, and others, turn and look toward stage.

237. MED. SHOT KATIE ON STAGE

Voice vibrant with fury, she yells out:

KATIE:

Hold up your glass!

238. ANGLE PAST CALAMITY TO KATIE ON STAGE

Calamity, facing stage, hesitates. Crowd standing about reacts warily, backing away, leaving clear lane between Katie and her target. Katie, toying with gun, taunts:

KATIE:

What are you waiting for? Afraid?

239. CLOSE SHOT CALAMITY

She knows she's in a spot. She looks about nervously.

240. PAN SHOT (HER ANGLE)

PAST tense, expectant faces of men within her range of view. PANNED IN last is Bill, sitting immobile, watching her fixedly.

241. BACK TO CALAMITY

Features drawn, hand trembling, she raises glass. ◇

242. CLOSE SHOT KATIE

Features drawn, hand trembling, she raises gun.

243. FULL SHOT AUDIENCE

Anticipating shot of rank amateur, all dive for cover.

244. CLOSE SHOT KATIE

Awkward but determined, she levels gun to fire.

245. MED. CLOSE CALAMITY BILL IN B.G.

Calamity holds glass, waiting. All but Bill take cover. Bill remains, immobile, at table. Shot RINGS OUT, then

(CONTINUED)

"CALAMITY JANE"
FINAL

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74.

245 (Cont.)

ANOTHER -- so closely spaced as to be almost simultaneous. Glass shatters. Calamity stares incredulously at fragment remaining in her hand.

246. CLOSE ANGLE BILL

His hand, holding gun, comes from under table and quickly slides gun back into holster.

247. WIDE ANGLE BAR AND GAMBLING SECTION

Heads poke up from behind bar and tables as crowd begins to reappear. All eyes are on the fragment in Calamity's hand.

A PROSPECTOR:

By cracky! -- Katie did it!

The men, cheering Katie, surge past Calamity toward stage.

248. FULL SHOT THEATRE KATIE ON STAGE IN B.G.

Everyone is on his feet, acclaiming Katie.

249. CLOSE ANGLE KATIE AUDIENCE IN B.G.

a little dazed. Slowly realizing her accomplishment, she responds cockily to the CHEERING, blows imaginary smoke from muzzle, then tosses gun back to its yelling owner and smiles defiantly across theatre to:

250. MED. CLOSE ANGLE CALAMITY AND BILL

Calamity stands alone in deserted bar-section, bitterly observing o.s. demonstration while Bill, at table, observes her sympathetically. Amid general yelling, we HEAR:

AD LIBS:

Sure called Calam's bluff...! Talked right up t' her in 'er own language! Etc...

Eyes misting in anger, Calamity kicks over chair and stamps OUT of Golden Slipper. Bill jumps up and pursues.

251. MED. SHOT BARTENDER, FRYER AND OTHERS

returning to bar. Bartender exchanging ad libs with customers ("Imagine Katie makin' a shot like that!" etc.) turns to "XXX" whiskey keg at end of bar near which stands Fryer. CAMERA MOVES IN as bartender begins to draw drinks from spigot. Fryer still unnerved, takes glass and holds it to catch whiskey streaming from hole in side of keg (made by Katie's bullet). He downs drink and is filling glass for second time, before bartender, raising gaze slightly, sees the operation, notes the hole and reacts in astonishment.

252. EXT. STREET CALAMITY BILL PURSUING HURRIEDLY

Approaching her horse, she is about to mount when Bill, running up, yanks her back, turns her about and pushes her toward an unoccupied buggy. Calamity, tearful, angry and rebellious, tries to resist, but his impatience is equally pronounced.

BILL:

Git in that buggy!

CALAMITY:

Let go o' me, y' danged polecat!

BILL:

(forcing her)

Git in, or s' help me, I'll knock y' senseless -- as if y' had any sense! Git in!

He shoves her into seat of buggy, leaps aboard, grabs reins, yells at horse and drives off toward end of town.

DISSOLVE TO:

253. EXT. LOVELY SPOT (PROCESS) CALAMITY AND BILL
IN PARKED BUGGY NIGHT

The night is beautiful and the moon hangs over hills in b.g. Calamity is rigid with hurt and anger. Bill, too, is angry, blasting away at her with:

BILL:

(fuming)

I've seen y' do lots of crazy things, Calamity! But it's the first time I ever saw yuh make a blasted fool of yerself.

Calamity, fighting temper and emotions, makes a move to leap out of the buggy. He yanks her back.

CALAMITY:

Lemmy off!

BILL:

You stay here and listen! Y're a fake, Calam! Y' dress, talk, ride an' shoot like a man, but y' think like a female! -- a green-eyed, snarlin', spittin' female! Katie beat yuh. She beat yuh twice! -- out of y're man, an' out of the respect y' used t' have 'round here! You helped her! -- and I did, too...

(she looks at him sharply)

She didn't shoot that glass outa y're hand -- I did.

(CONTINUED)

"CALAMITY JANE"
FINAL

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76.

253 (Cont.)

CALAMITY:
(lip curling in fury)
Why, you...

BILL:
Y' needed a lesson! Who are you t' tell people
who t' love? Suppose y' did scare that kid outa
town -- would that git yuh back y're lieutenant?
Would it stop Katie from lovin' him, or him her?
That's female thinkin'! He'd bring 'er back!
And they'd hate yuh! Y' hadda lose t'night,
Calam -- or y'd never win again!

She begins to sob. He glances at her impatiently.

BILL:
G'wan -- bawl! Adnit y're a female! Have y're
hysterics an' git 'em over with! Y'll feel
better!

She breaks down, crying convulsively.

CALAMITY:
But I'm so plumb crazy about him, Bill!...

BILL:
(grimly)
I know... I feel the same way about her...

She looks toward him slowly, questioningly.

CALAMITY:
Y -- y're in love with Katie?

BILL:
'S funny, ain't it?

CALAMITY:
I'm sorry, Bill -- I didn't know...

He looks at her, smiles, puts his arm around her.

BILL:
'S all right. It might take a little time, but
I'll git over it...
(glancing at Calamity)
...You will, too.

CALAMITY:
(sniffling)
No I won't... not Danny... All I've done fer
months is dream about 'im...

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
77.

254. CLOSE TWO

She tilts her face, her eyes engaging Bill's and holding them, her form pressing closer to his unconsciously as she continues:

CALAMITY:

...about gittin' married, an' buildin' a little cabin an' havin' kids an'...

(sniffling)

's Silly, but I really wanted all those things...

BILL:

I was kinda hankerin' fer 'em myself...

CALAMITY:

They'll never be another man like him, Bill... not fer me... not ever...

BILL:

It ain't gonna be easy gettin' her outa my system, either...

(his lips descending toward hers)

...she was so beautiful... and...

(staring at Calamity)

So beautiful and...

Their lips meet in a passionate kiss; and he goes on kissing her, on cheek, hair, whispering...

BILL:

...so beautiful... and... female... and --

CALAMITY:

(cheek to his)

Bill... Bill...

BILL:

(murmurs)

Who was that handsome young lieutenant you were tellin' me about a while back?...

CALAMITY:

(murmurs)

Never heard of 'im.

They kiss, and we

DISSOLVE TO:

254-A. (CLOSE TWO SHOT INCL. MUSIC SPOT #16)

254-B. OMITTED.

255.

256. (SHOT THE MOON LOW OVER MOUNTAINS)

OMITTED..

Scene
Omitted

"CALAMITY JANE"
FINAL

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257. EXT. FIELD MED. LONG OF CALAMITY'S CABIN DAY

It's a lovely morning. A horse is grazing midway between cabin and CAMERA: There is no other movement, yet the scene is alive with SOUND of tiny voices -- of bees, birds, frogs, and small animals. Under all is pleasant SOUND of water flowing in creek, out of view but near CAMERA. Back door of cabin opens and Calamity APPEARS in shirt and pants, feet bare, hair flowing. Stepping into sunlight, she yawns, stretches, looks around in joyous appraisal of the world, grabs towel and strides across field toward CAMERA, calling to horse as she passes:

CALAMITY:

Hi, Cochise!

As she approaches, CAMERA PANS with her to creek, where she seats herself on a projecting rock and commences to wash.

258. CLOSE SHOT CALAMITY ON ROCK

humming happily as she splashes water over her arms and legs. SOUND of bird whistling attracts her attention. She looks up to the side and CAMERA PANS UP TO bird on tree limb. Bird whistles as though asking a question.

259. CLOSE SHOT CALAMITY

looking up, o.s. She smiles gaily, translating:

CALAMITY:

Where am I goin'?

(explains)

I'm goin' to town...

A frog croaks, o.s., to opposite side of her. She looks off that way and CAMERA PANS TO frog, sitting on large, floating leaf at water's edge. Frog croaks as though asking question.

260. CLOSE SHOT CALAMITY

looking toward frog, o.s. She grins and translates:

CALAMITY:

Why am I so happy?

(confides)

Gonna buy me a gown...

The rest of it is secret, but I'll give you a clue.

I'm gonna marry someone, but you'll hafta guess who

leading us into:

NUMBER: (MUSIC SPOT NO. 17)-- "SECRET LOVE"

sung by Calamity, telling first the little animals, then all the world of her happiness, and carrying over, through:

DISSOLVE TO:

"CALAMITY JANE"
FINAL

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260-A. CLOSE SHOT CALAMITY ON HORSEBACK

CAMERA TRUCKING AHEAD of her as, attired magnificently in huge hat and spotless white buckskins -- the western girl in all her glory -- she approaches town, still singing or whistling "SECRET LOVE".

261. WIDER ANGLE DEADWOOD STREET

Through the noisy, teeming traffic, riding at leisurely pace to MUSIC of the number, comes Calamity.

262. CLOSE ANGLE CALAMITY ON HORSEBACK SIDE OF STREET IN B.G.

CAMERA MOVING with her as she rides down street. Passing a bull-whacker driving a team of oxen, she hails:

CALAMITY:

Hiya, Flannigan!

The bull-whacker looks toward her, scowls, lashes his animals and goes on. Calamity reacts puzzled at lack of response.

263. REVERSE ANGLE CALAMITY OTHER SIDE OF STREET IN B.G.

CAMERA MOVING with her as she rides on. Her composure somewhat restored, she hails another man, passing on horseback.

CALAMITY:

Hey, Duck-feet! How's the new claim pannin' out?

The man surveys her scornfully and rides OUT OF SHOT. Calamity looks back at him, nonplussed. She rides horse to hitching post a few doors from Golden Slipper and dismounts, CAMERA FOLLOWING. INTO SHOT walks the preacher, MacPherson. He sees Calamity but moves on hastily, trying to avoid conversation. Seeing him, Calamity calls brightly:

CALAMITY:

Hey, Reverend!

He halts, looking toward her severely as she advances.

CALAMITY:

Might have a little splicin' job fer yuh soon, Reverend. Aimin' t' --

(shyly)

-- sorta... git hitched.

MacPHERSON:

(grimly)

Sorry, Calam -- I'm spendin' the next couple of weeks up in the hills with the settlers. Don't think I'll be around.

He walks off abruptly.

(CONTINUED)

"CALAMITY JANE"
FINAL

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80.

263 (Cont.)

CALAMITY:

But, I -- we...

She pursues him for a step, then turns back, upset by the slight and completely unable to understand it.

264. CLOSE ANGLE CALAMITY

CAMERA TRUCKING with her as she walks toward Golden Slipper. Men pass and ignore her. The whole town, it seems, is giving her the cold shoulder. As she approaches Golden Slipper, ANGLE WIDENS TO INCLUDE group at entrance, where Miller, assisted by Fryer and surrounded by glum-faced loiterers, is removing banner used to advertise presence of Katie Brown.

CALAMITY:

(coming up)

Howdy, Millie! Francis! Feller...

All look at her coldly, Fryer returns flatly:

FRYER:

'Lo, Calamity.

CALAMITY:

(ill-at-ease)

Seen Bill around anywheres?

FRYER:

He and Colorado are out working their claim.

Calamity suddenly becomes aware of what Miller is doing.

CALAMITY:

Hey -- whatcha takin' them signs down fer?
Ain't Katie here no more?

The men growl angrily but no one answers. Calamity looks from one to another of their icy countenances.

CALAMITY:

What's 'a matter? She been hurt? Sick?
(anxiously)

Why, tell me! Where is she?

FRYER:

On her way back to Chicago.

CALAMITY:

Chicago?

MILLER:

(turns about angrily)

You warned her to get out of town, didn't you?
Well, she got!

(CONTINUED)

hf
pm

"CALAMITY JANE"
FINAL

11/26/52
81.

264 (Cont.)

CALAMITY:

(anguished)

But I didn't mean it! I was loco! I didn't want 'er to go! That's what I came into town t' tell 'er!

FRYER:

You're a little late. The stage left a half hour ago.

A PROSPECTOR:

Town's gonna miss that kid.

Lieutenant Gilmartin, clutching a sheet of paper and grimacing angrily, emerges from Golden Slipper.

CALAMITY:

(miserably)

Goshamighty -- I never thought she'd go! I swear! She wasn't scared! She shot back at me! Why'd she do it? Why?

DANNY:

(suppressed fury)

Because she's a lady, Calamity! She's not mean and selfish, and she never learned how to hurt people and wreck their lives, like -- like --

CALAMITY:

(choking back a sob)

Like me? Say it!

DANNY:

I don't have to say it! This note she left says everything! Listen!

(reads)

"Dear Danny... Calamity loves you -- "

CALAMITY:

But I don't! I --

DANNY:

Shut up! Listen!

(resumes reading)

"Calamity loves you, and you probably love her..."

265. CLOSEUP CALAMITY

Tortured, listening with misting eyes as,

DANNY'S VOICE:

(continues reading)

"..... I had no right to come between you. I love you both and I want you to be happy..."

"CALAMITY JANE"
FINAL

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CK TO
26/52
EST. Script

266. GROUP FEATURING CALAMITY AND DANNY

The others listening grimly as Danny continues:

DANNY:

(still reading)

"Pretend it was Adelaid Adams who came to Deadwood.
Katie Brown never existed. She doesn't, now.
Goodbye, Danny..."

Danny crumples the note angrily and throws it away.

MILLER:

(emotionally)

Never existed... She was the most real person
in Deadwood...

Calamity looks around at the depressed faces, then, setting
her jaw, turns to Miller:

CALAMITY:

Put them signs back up, Millie.

(as all look at her)

I'm gonna bring that stage back!

She runs off, CAMERA PANNING her toward her horse.

267. MED. ANGLE CALAMITY APPROACHING HORSE

She leap-frogs into saddle and gallops off down...

268. THE STREET CALAMITY

racing through thick traffic, hurdling horse over wagons and
other obstacles -- a fine exhibition of horsemanship.

Colorado
OUT
Replaced
by
Prospector

269. MED. CLOSE ANGLE BILL AND A PROSPECTOR

on horseback, drifting into town trailing a burro. INTO
SHOT ahead of them gallops Calamity. CAMERA PANS with her
movement as she races by, keeping Bill and Prospector in f.g.

BILL:

(yells as she passes)

Calam!

Calamity reverses her mount, gallops back, kisses Bill
hastily but soundly, then gallops off out of town.

"

270. TWO SHOT BILL AND PROSPECTOR

staring blankly after Calamity.

PROSPECTOR:

Don't know what kinda life y're gonna have,
livin' with that catamount, Bill -- but it
ain't gonna be dull.

DISSOLVE TO:

"CALAMITY JANE"
FINAL

CHANGE
12/8/52
83.
DAY

271. EXT. PLAIN BORDERING HILLS CALAMITY
riding hell-bent-for-election, away from CAMERA, toward hill:
DISSOLVE TO:
272. EXT. HILLTOP CALAMITY ON ROAD BELOW DAY
tearing along at full gallop.
DISSOLVE TO:
273. ANOTHER HILLTOP CALAMITY APPROACHING DAY
galloping up hill toward CAMERA. As she reaches top:
274. REVERSE CALAMITY
galloping down hill, away from CAMERA.
DISSOLVE TO:
275. EXT. HIGH RIDGE OF HILLS LONG SHOT CALAMITY DAY
SHOOTING UP we FOLLOW the tiny, racing figure of Calamity
galloping along ridge against skyline.
DISSOLVE TO:
276. ANOTHER HILLTOP CALAMITY APPROACHING DAY
riding her horse up a boulder-strewn, difficult incline.
Reaching top, she pauses.
277. CLOSE ANGLE CALAMITY ON HORSE
SHOOTING UP from ground to Calamity, holding the nervous,
panting horse in check as she looks out over:
278. A WIDE PLAIN (CALAMITY'S ANGLE) FULL SHOT
It is actually the flat floor of an enormous valley, a tree-
less, desert-like expanse marked by huge, separated rock
formations. In distance, but recognizable despite the cloud
of dust rising in its wake, we see the stagecoach.
279. BACK TO CALAMITY
As she spurs horse down dangerous incline, CAMERA PANNING and
HOLDING ON her as she reaches bottom and races into plain.
280. CLOSE ANGLE THE STAGECOACH
Rattlesnake driving horses across plain.

"CALAMITY JANE"
FINAL

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84.

281. INT. STAGECOACH (PROCESS) KATIE
struggling to maintain her seat in lurching coach.

282. CLOSE SHOT CALAMITY
driving her horse to the utmost. She yells:

CALAMITY:
Rattlesnake! Pull up them horses!

283. WIDE ANGLE THE STAGECOACH CALAMITY PURSUING
Calamity is gaining slowly - a tough race.

283A. OMITTED.

284. ANOTHER ANGLE STAGECOACH CALAMITY COMING UP
yelling for Rattlesnake to halt, comes abreast of the racing
stage and makes a spectacular leap from horse to coach.

285. CLOSE ANGLE RATTLESNAKE AND CALAMITY ATOP COACH
Calamity, climbing up, crawls forward and shouts angrily to
driver:

CALAMITY:
Yuh pot-headed ol' possum! -- why'ncha stop
when I yelled!

RATTLESNAKE:
Thought yuh wuz Injuns.

CALAMITY:
Waal -- stop now!

She flattens herself atop stage and squirms to edge.

286. INT. STAGECOACH (PROCESS) KATIE WINDOW IN B.G.
Stage is bumping, rocking, tossing Katie all over seat.
Suddenly Calamity's head APPEARS, upside down, in frame of
window.

CALAMITY:
Katie!

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
12/8/52
85.

286 (Cont.)

KATIE:
(looks up, gasps)
Calam!

CALAMITY:
I'm gonna git married!

KATIE:
(bitterly)
Congratulations.

Coach lurches violently. Calamity is thrown through window, lands on Katie and, as lurching continues, coach is filled with flying arms and legs. Lurching subsides as coach comes to a halt. Both girls are tangled up on floor. CAMERA MOVES TO TWO SHOT. Katie and Calamity stare at each other, dazed. Then Calamity breaks into a grin.

CALAMITY:
I'm gonna be Mrs. Hickock.

KATIE:
(astounded)
Bill? I thought you loved Danny!

CALAMITY:
That's female thinkin' -- an' nuthin' kin
getcha into more trouble. Waal -- where're
we headin'? T' Chicago, or back t' Deadwood?

KATIE:
(ecstatically)
Deadwood, Calam! Home!

They look at each other and burst into tears.

CALAMITY:
Katie!...

KATIE:
Calamity!...

DESCRIPT.
& DIRECTION
& DIALOGUE
changed back
to 9/24/52
Rev. Est.
version -
pgs 97 & 98)

They fall into each other's arms, bawling in happiness.
CAMERA PANS UP TO WINDOW, looking through which, upside down,
is Rattlesnake. He grimaces, male-fashion, and observes:

RATTLESNAKE:
Females!... Pure females!

DISSOLVE TO:

287.)
THRU) OMITTED.
301.)

rb
lb

"CALAMITY JANE"
FINAL

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86.

302. OMITTED

302A. INT. GOLDEN SLIPPER

DAY

BUSINESS
CHANGE

CAMERA CLOSE ON wedding cake, half of which has already been distributed. Atop cake are four tiny figures -- Calamity and Bill, Katie and Danny -- in characteristic costumes. ANGLE WIDENS TO INCLUDE Calamity in wedding gown, Bill in his best, Danny in dress uniform and Katie in wedding gown, in midst of happy, celebrating crowd which includes, Fryer and whomever else we would recognize in Deadwood. On the instant she is INCLUDED, Calamity turns to Bill and ecstatically bursts into song, (MUSIC SPOT NO. 18 - MEDLEY) singing the middle phrase of "SECRET LOVE", opening on lyric:

CALAMITY:

(sings)

'Now I shout it to the highest hills' -- etc.

CONTINUING SONG, Calamity links arm with Bill's and they walk to entrance, pause and turn as Calamity sings to all:

CALAMITY:

(last joyous line of song)

'My secret love's no secret any more.'

As she and Bill turn to exit:

302B. TWO SHOT KATIE AND DANNY

MUSIC SEGUES into "WINDY CITY" as Katie, flashing her wedding ring, links arm with Danny's and sings, parading through crowd to entrance:

KATIE:

' I ain't goin' back to the Windy City!

' The Windy City is mighty Pretty --

(clings, looks adoringly at Danny)

' But it ain't got what I got! --

(turns at door to face crowd)

' I'm tellin' yuh, boys!...

' I wouldn't trade this golden gimmick --

(exhibiting wedding ring)

' For the whole of Illinois!

As she and Danny exit; crowd following and throwing rice:

302C. EXT. GOLDEN SLIPPER CROWD AROUND STAGECOACH FEATURING
BILL AND CALAMITY

MUSIC SEGUES into "HIGHER THAN A HAWK". Bill, ducking rice, turns to Calamity and SINGS:

(CONTINUED)

"CALAMITY JANE"
FINAL

CHANGE
1/21/53
87.

302C (Cont.)

BILL:

'My heart is higher than a hawk...
'My love is deeper than a well... etc.

-- during which Danny and Katie climb into stagecoach. Bill, singing third and fourth lines, turns to lift Calamity to driver's seat of coach, clasps his hands around her waist, reacts puzzled, sets her down again during line:

BILL:

'Will soon be doin' very well.... "

He STOPS SINGING. MUSIC STOPS. Bill pulls back a fold of Calamity's gown, revealing that which puzzled him -- a gun in holster. Withdrawing gun, he looks at Calamity in humorous disapproval.

CALAMITY:

Waal -- that's just in case any more actresses roll in from Chicago.

BUSINESS
CHANGE

Katie, looking out coach window, laughs. Bill laughs and RESUMING SONG, tosses gun to Fryer who, afraid of guns, passes it gingerly to a prospector. STILL SINGING, Bill tosses Calamity up onto the seat, climbs up beside her and, as crowd cheers, drives away - ON THE BACK OF STAGECOACH IS TACKED SIGN:

"JUST HITCHED"

303. TWO SHOT CALAMITY AND BILL ATOP STAGECOACH

MOVING THROUGH town, all Deadwood cheering their passage, Bill CONTINUES TO SING TO FINISH OF CHORUS.

304. SHOT THE STAGECOACH

driving off, away from CAMERA and town. MUSIC SEGUES INTO: "THE DEADWOOD STAGE", SWELLING as coach diminishes toward plains and we:

305. OMITTED.

FADE OUT.

T H E E N D